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RHETORIC AND GENERAL EDUCATION

Everett L. Hunt

THE need for 'good men skilled in speaking' is so fundamental in all societies that no educational plans can long neglect the obligation to train them. The conscious attention to the 'good man skilled in speaking' has varied in different institutions in different periods, and with differing educational emphases, but the need is so universal and persistent that any long continued failure to produce them even in this scientific age of specialization exposes the whole educational structure to vigorous criticism. This is the general thesis that I wish to illustrate by observations on American education within the forty-year history of the Eastern Public Speaking Conference.

Most of the teachers who were prominent in the history of this Conference in its earlier years were the products of small liberal arts colleges which had no very highly specialized departments in any fields—certainly not in speech. There was a religious background in which moral and theological exhortation was prominent. The college president was usually an orator, and the college was pretty much run by oratory. Debate and oratory were concerns of the whole college. The influence of the classics was strong, although there were even then signs of weakening. The training of ministers was no longer the primary aim of the college, but the tradition was strong, and all departments of the college would have regarded the training of the good man skilled in speaking as the central aim of the college.

After the required curriculum of the college was swept away by the spreading influence of Charles W. Eliot and his elective system, Eliot declared that the domination of polite learning was at an end, that a man might be ignorant of any particular field of knowledge and still be thought cultivated, if only he could use his mother tongue with distinction. The good man skilled in speaking was still the final test and the unifying influence in the elective system has carried the distinctive mark of cultivation. The methods of cultivation had changed, but the ideal was not really challenged.

The dissatisfaction with the elective system resulted in various moves back toward a required curriculum; areas of concentration and distribution marked the new order. It didn't make any difference what you studied if you studied

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enough of it to make a unit of it. In this era not many cared whether they were thought to be cultivated or not, and the good man skilled in speaking was likely to be viewed with suspicion if he talked to anyone but the colleagues in his field. For their purposes it did not matter much whether the speaker was either a good man, or skilled in speaking. If speaking was his business, or his major, and he wanted to speak, he might study it; speech could be an area of concentration—or of distribution; but, like theology, it had been dethroned,—it was just another specialty.

During the war we had a general educational landslide in the direction of required curricula. But instead of liberal education, we heard mostly of general education. It seemed more democratic. Liberal education seemed to be associated with elevated leadership and philosophical understanding of man and his world. It seemed to belong to an aristocratic tradition. General education was to fit a man to do the things he had to do in a democratic society. It was to prepare a student for a full and satisfying life as a member of a family, as a worker, as a citizen. But it aimed at 1. effective thinking; 2. communication; 3. the making of relevant judgments; 4. the discrimination of values. General education was and is a revolt against the specialism which taught subjects with an eye to their own internal logic rather than to their larger usefulness to students. 'General education is an organism, whole and integrated; special education is an organ, a member designed to fulfill a particular function within the whole. Special education instructs in what things can be done and how to do them; general education, in what needs to be done, and to what ends.' (Harvard Report, *General Education in a Free Society*, p. 195)

It is not strange, then, that in the literature of general education we begin to hear again of the good man as the fruition of all the qualities developed in the educational processes. The good man is described as 'one who possesses an inner integration, poise, and firmness, which in the long run come from an adequate philosophy of life.' (Harvard Report, p. 74)

We hear also of the necessity for the good man to be skilled in speaking. The criticism of the present unrelated body of introductory courses is that they do not provide a basis for effective communication. 'Communication on an advanced level is impossible unless those who are seeking to communicate with each other have some common body of knowledge and ideas, as well as some common training in the analysis of values and of relationships. The undergraduate, whether he be a concentrator in the sciences, the humanities, or the social sciences, should be able to talk with his fellows in other fields above the level of casual conversation. He should share in a common awareness of the importance of ideals and objectives, in a common understanding of the heritage which is the possession of his generation.' (Harvard Report, p. 192)

We have then, a new background for our demand for the good man skilled in speaking. Again, the whole curriculum is pointed toward this end. But there is also the realization that courses in writing and speaking have been as encumbered by specialism as other courses organized by other specialists. Beyond the remedial work done without credit to make up for deficiencies in elementary and secondary training, there are two chief proposals for the content of courses in communication. One is that a definite body of content must be found which is of central importance to all

educated students, which will motivate them toward greater proficiency in communication, and which can form a body of organized knowledge which the instructor can master as his special field of learning. The content based upon this proposal from the University of Iowa turns out to be a study of the form, the usage, and the meaning of words. This can form the organized body of knowledge which the instructor can claim as his special field, but this again provides for a degree of specialism which is quite likely to defeat the purposes of general education.

The most effective answer to this problem, I think, is provided by the Harvard proposal to have work in communication given not separately, but in connection with the courses in general education. Instructors in speaking and writing would thus come to have an intimate relation to the courses in general education. The persistent objection to having instructors deal with content outside their special field has been that they would be committed to a task in which they would not have professional competence. This never seemed to me a fatal objection, but the Harvard proposal seems to me to rob the objection of whatever force it once had. If the courses in general education are to include the greatest, most universal, most essential human preoccupations first, if they are to present greatness in the common cares of man, then they should be within the range of interests and eventually of the competence of instructors in writing and speaking.

Such instructors would have to familiarize themselves with the specific content of these courses in general education, but beyond this their best professional preparation would be a familiarity with the *Ethics*, *Politics*, *Poetics*, and *Rhetoric* of Aristotle. If the concepts of general education are worked out in practice it will inevitably result in a rediscovery and reemphasis of these works. They were written before specialization had separated these fields from each other and had made them regard autonomy as a virtue. They represent the kind of integration sought by the critics of our disintegrated education. They can be studied at the undergraduate level, or they can be studied by mature minds intent on seeing what progress the modern mind has made since in these fields. They can do much to provide a background and atmosphere which will relieve courses in speaking and writing from the charge that they are exclusively concerned with a technical skill.

It is somewhat disappointing to one who believes in the traditions of classical rhetoric to see how little consciousness of it there seems to be in the minds of the writers on general education. They seem to be groping toward some new synthesis which has been there all the time, if they would only recognize it. But the history of rhetoric shows how often and how readily it slips from its high estate and well deserves all the harsh things said about it by Plato. In its protean forms it is at home in institutes of salesmanship, in seminaries of charm and personality, in the psychology of advertising, in propaganda machines that wage cold and hot wars, in defense of intolerance, racial hatred, and special privilege, or in utopian appeals for will of the wisp ideals that ignore the realities of human nature. It is used at all levels of rationality and irrationality, for noble public ends, and for ignoble selfish purposes. It is the great instrumental art that may be used for good or bad ends according to the user. But it cannot be abolished. A careful study of it increases its power for good and decreases its power for evil.

The rejection of rhetoric in education has been by people of Platonic temperament who felt they had philosophic or scientific access to truth which made it unnecessary to stoop to deal with that great tissue of truth and falsehood known as public opinion. The progress in thought in general education has been to give less concern to ultimate philosophic or scientific truth, and more to the mental and emotional habits and attitudes which produce good human relations. The older program in the sciences is criticized as having been 'devoted to developing a technical vocabulary and technical skills and to a systematic presentation of the accumulated fact and theory which the science has inherited from the past. Comparatively little serious attention is given to the examination of basic concepts, the nature of scientific enterprise, the historical development of the subject, its great literature, or its interrelationships with other areas of interest and activity. . . . It frequently happens that even the student who concentrates in a science is preoccupied with his specialty to such a degree that he fails to achieve a view of science as a whole and of the interrelationship of the special fields within it.' (Harvard Report, p. 221)

The attempt of general education in scientific training, then, is to humanize knowledge, to enable scientists to talk to each other and to the layman,—in other words to make science, in part, at least, a subject for rhetorical discourse.

The same point of view characterizes the criticism of the specialized social sciences which become enmeshed in fact and detail. The central objective of the required courses in social sciences is stated by the various writers on general education to be the examination of the institutional and theoretical aspects of the western heritage. Here again rhetorical discourse in its better sense becomes of greater significance.

In the humanities, too, it is imperative that knowledge be humanized. The attendant studies which should be handmaidens,—philology, history of language, history of literature, biography of authors, criticism of form, prosody and grammar, often assume the position of major importance. The modes of treatment proper to the specialist become a painful distraction to those who are not to become experts. Much of what a student most needs to get from literature is intangible and relatively unexaminable. The main purpose of lectures about literature is not to convey exact information, but to launch certain themes for discussion, which will present the greatest, most universal, most essential human preoccupations first. Here, too, the importance of rhetorical discourse is greatly enhanced by the conception of general education.

There is one other great contribution of general education to the background in which a noble rhetoric may flourish. The older liberal education was often almost exclusively rational. Writers on general education recognize that education must look to the whole man. Man has his emotions and drives and desires. Emotional maturity is not achieved by teaching a student more than he can think about, or—equally important—feel about. The student of rhetoric is not likely to ignore the emotions; if he is curious about them he may be led into many paths of psychological study. But the rhetorician seeks to develop, to use, to control emotions, in himself and others. The recognition of emotional values gives much greater significance to work in dramatics, to the interpretive reading of literature,—to many aspects of work in related fields of speech.

The claim that is here made for rhet-

oric is that it is essentially the training of a good man skilled in speaking. It supposes that his education will be on matters of such importance that others than specialists will want to talk about them, and that all departments will view their work in relation to its effect on the whole man. This ideal will find a favorable response in the newer conceptions of general education. But the rhetorician must himself be worthy of the ideals of general education. He must not himself become a technical specialist. He will keep his wholeness if he comes back again and again to Aristotle, but he must supplement those conceptions with what modern scientists have added to the mirror for man; he must illuminate the classical rhetoric with psychology, cultural anthropology, linguistics and semantics, special disciplines, perhaps, but disciplines in which he can lean heavily on interpreters who speak to others than their professional colleagues. Departments of speech which have emphasized training in rhetoric have a new opportunity to establish their place in general education. Their very claim to wholeness has been a source of distrust in an atmosphere of specialism. If now they can relate themselves to newer conceptions in the sciences, social sciences, and humanities, they can show that the ideal of the good man skilled in speaking is like the sea, ever changing and ever the same.

SOME VALUES OF ROMAN *DECLAMATIO*

The *Controversia* as a School Exercise in Rhetoric

Donald Lemen Clark

SAID Crassus in the *De Oratore* of Cicero, 'I like that exercise which you are accustomed to practice, to lay down a case similar to those which are debated in the forum and to speak on it as nearly as possible as if it were a real case.'[1] From the time of Crassus to the break-up of the Roman Empire this exercise, under the name of *declamatio*, was taught in the schools of rhetoric. *Declamatio* was of two kinds: the *suasoria*, an exercise in deliberative oratory; and the *controversia*, a school exercise in the judicial oratory of the law courts. At this time I shall discuss only the *controversia*, in which the student spoke on fictitious or hypothetical legal cases, prosecuting or defending a fictitious or historical person in a civil or criminal process, very much as a law student today argues a fictitious or hypothetical case in the moot court. At this time I shall not discuss the show pieces declaimed on these school themes by professional rhetoricians and sophists outside the schools. Indeed there has been a danger that extracurricular *declamatio* might obscure the original and continued use of the exercise for training boys in school.

But whether a fictitious case be argued in an ancient school of rhetoric or in an American moot court it must have two sides if it is to be argued. Hence it is that the cases which may be most instructively argued in school or moot court are those cases which present a conflict between law and equity, between the letter of the law and the intention of the law, between contradictions in the law itself, between the relative claims of one higher law and another. In this connection Aristotle says: 'This is the bearing of the lines of Sophocles' *Antigone*, where Antigone pleads that in burying her brother she had broken Creon's law, but not the unwritten law.'[2]

Aristotle's remark shows how useful fictitious cases, quoted from the poets or invented for the occasion, may be to the teacher of rhetoric. Some of the themes were wildly improbable, romantic, and fantastic. But formulated as themes for *controversiae*, these fictitious or hypothetical cases were designed to promote a great deal of intellectual activity on the part of the students. So long as a theme did indeed force the student to think himself through an intricate lawyer's puzzle, the teachers seemed not to care even if the theme involved impossibilities, perversions of history, and non-existent laws. According to the studies of Bornecque, out of 74 *controversiae* only 20 turn on actual Roman law in force at the time of Seneca.[3]

Quintilian, at least, had no objection

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The hinge, as it were, upon which a case turns was called by Roman rhetoricians the *status*. Both Cicero and Quintilian follow the tradition in believing that the *status* of a case can be discovered by asking three questions: *an sit, quid sit, quale sit?* Is it a question of fact, of definition, or of quality?[5] As Quintilian says: 'One or more of these questions will be dealt with in any demonstrative, deliberative, or judicial theme. There is no judicial dispute which is not to be settled with the aid of definition, consideration of quality, or conjecture as to fact.'[6] *Status*, as a method of analyzing the issues implicit in any subject for discussion, was taught in the Roman schools of rhetoric in conection with the composition of *controversiae*. As Quintilian points out, it is not restricted to the study of legal cases. It is helpful in exploring all material in court or out. How the Roman teacher trained his students to apply *status* to the issues of fictitious themes of *controversiae* will now appear.

Among the ancient themes for *controversiae* only a few turn on the *status conjecturalis* or endeavor to answer the question: Who did it? But among those are several of the most interesting. One reported by Seneca might be called: The Case of the Infant Witness.

> After the death of his wife by whom he had a son a certain man took a second wife. In his house he had a handsome butler. Because there were frequent quarrels between step-mother and his son, he ordered the young man to live elsewhere. The young man rented the adjacent house. There was a rumor of adultery between the butler and the second wife. One time the father was found killed in the bed room, his wife was wounded, the party wall was broken through. It pleased the nearest relatives to ask the five-year-old son, who slept in the same room, if he recognized the murderer. He pointed an accusing finger at the butler.[7]

The following issues were raised by the rhetoricians from whose treatment of the theme Seneca quotes: Can the court trust so small a child as a witness? Is it probable that a son would kill his father and only wound his step-mother? Is it probable that the step-mother was the butler's mistress? His accomplice? Did the son have motive and opportunity? Did the butler? Is it probable that the son would break down the party wall between the houses to gain access to the bed room? Or was the evidence manufactured? The issue, however, rests finally on the question, Can the court accept the testimony of the five-year-old witness? The defense of the butler can only impugn the witness and rest his case on the probabilities, which are none too good, in his favor.

Even a youth who was not planning to take up the practice of law as a career would gain a great deal from arguing

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on both sides of such a *controversia*. He would at least learn to take the first steps toward the attainment of wisdom. He would learn that he need not believe a thing just because someone says it is so. When we know something to be an indisputable fact, we do not argue whether it is or is not a fact *(an sit)*. But if we do not know, we can only conjecture. Hence the study of the *status conjecturalis* in connection with the hypothetical themes of the declamation schools helped to train the youth to form his conjectures according to the laws of necessity and probability.

Relatively few themes for *controversiae* turn on the *status conjecturalis*. Many more turn on the *status* of definition, as does the following which is a very early one. Suetonius, who recounts it, says it dates from the time of Crassus when Cicero was a boy, and was based on an occurrence in real life.

Some young men from the city went to Ostia in the summer season, and arriving at the shore, found some fishermen drawing in their nets. They made a bargain to give a certain sum for the haul. The money was paid and they waited for some time until the nets were drawn ashore. When they were at last drawn out, no fish were in them, but a closed basket of gold. When the purchasers said the haul belonged to them, the fishermen said it was theirs.[8]

In this *controversia* there is no dispute about the facts, which are granted by both sides. The dispute turns on the *status* of definition. The advocate for the fishermen would define 'haul' as fish only, and would assert that this was the intention of the contract. The advocate for the young men would define 'haul' as everything in the net. The speakers in the school would have to debate the issues in the realm of intentions, probabilities, and interpretations just as real advocates would do and must do in disputes involving actual contracts.

Some of the most complicated and interesting themes turning on the *status* of definition demanded a great deal of acumen and subtle wit to determine the issue. In some of these cases the quality of the admitted actions was of the vilest, but could the doer be convicted under the given law for the crime he was accused of? Such themes were good fool killers for unwary youths who rushed into defense or accusation, following the sound impulses of their hearts but not using their heads. An example is one which might be called The Case of the Mutilated Beggars. It is told by Seneca.

Law: An action can be brought for injury done the state (lese majesty). A certain man mutilated exposed children and thus mutilated, forced them to beg and demanded the profits from them. He is accused of doing injury to the state.[9]

Seneca records that the speakers for the prosecution used against the certain man appeals to the outraged feelings, but the best speakers preferred to speak for the defense. They admitted that he was an evil man but asserted that he was not legally guilty of the crime alleged. His acts could not be defined as injury done the state. The defense was the defense of the false indictment used so effectively by Demosthenes.

One of the most famous as well as most charming of the Roman *controversiae* which turn on the *status* of quality bears the traditional title of The Poor Man's Bees. It is Declamation Thirteen among the model themes collected in *The Major Declamations* and ascribed to Quintilian. The theme is as follows:

The law allows an action for injuries suffered wrongfully *(injuria)*. A poor man and a rich man were neighbors in the country so that their gardens joined. The rich man had flowers in his garden; the poor man, bees. The rich man

[8] Suetonius, *De Rhetoribus*, I. Translated by J. C. Rolfe, L. C. L., II, 438.

[9] Seneca, *Controversiae*, X, 4 (33).

complained that his flowers were injured by the poor man's bees. He demanded that the bees be removed. When the poor man failed to remove them, the rich man sprinkled poison on the flowers. The poor man's bees all died of the poison. He brings action against the rich man for injuries suffered wrongfully.[10]

This *controversia* turns entirely on the *status* of quality. The facts are admitted by both sides. The rich man did poison the poor man's bees. The poor man did suffer damage. But was the damage suffered wrongfully? The whole speech, a *prosopopoeia* spoken as by the poor man, has no other end than to dilate on the essential wrongness of the rich man and his bee poisoning and the essential rightness of the poor man and his bees. Like all *controversiae* turning on the *status* of quality it gave the young man good practice in the epideictic rhetoric of praise and dispraise.

In this brief account of *controversia* as a school exercise in the judicial rhetoric of the law courts, I have chosen to seek out what seemed good, useful, and true—what might prove of value to modern teachers in modern schools. In this I differ in aim from Boissier, Bornecque, Summers, Baldwin, and Caplan who, following the lead of ancient satirists, emphasize the absurdity, shallowness, perverseness and general silliness of *declamatio* under the empire.[11] A generation ago, in my *Rhetoric and Poetry in the Renaissance*, I myself sneered at the 'utter unreality and hollowness of such rhetoric.'[12]

My own change of view from one of ridicule to one of at least qualified approval has been the result of more reading, more teaching, and more thinking. Could a school exercise which Cicero, Brutus, Cato, Seneca, and Quintilian approved be so completely wrong-headed? Could a school system which trained such saints as Basil, Augustine, Ambrose, and Jerome to think, to speak, and to write be so entirely ineffective? If it had been so entirely footless and foolish could it have maintained itself, as it did, to the end of the empire and beyond; or could it have been so praised and revived in the Renaissance by such humanists as Erasmus and More?[13]

[10] M. Quinctiliani *Declamationes*, ex recensione Ulrici Obrechti (Argent., 1698) 225. For the attribution to Quintilian see Aubrey Gwinn, *Romen Education* (Oxford, 1926) 209-10.

[11] G. Boissier, *Tacite* (3rd ed., Paris, 1908); H. Bornecque, op. cit.; W. C. Summers, The Declamations under the Empire, *Proceedings of the Classical Assbciation* 10 (1913) 87-102; Charles Sears Baldwin, *Ancient Rhetoric and Poetic* (New York, 1924) 87-101; Harry Caplan, The Decay of Eloquence in Rome in the First Century, *Studies in Speech and Drama in Honor of Alexander M. Drummond* (Ithaca, 1944) 295-325.

[12] Donald L. Clark, *Rhetoric and Poetry in the Renaissance* (New York, 1922) 39.

[13] C. R. Thompson, *The Translations of Lucian by Erasmus and Sir Thomas More* (Ithaca, 1940) 29-41.

HISTORY AND SPEECH: COLLABORATIVE STUDIES, PRESENT AND FUTURE

Frederick George Marcham

NOT modesty but common professional caution persaudes me to preface these remarks on the relationship between history and speech with the statement that I am an English historian, not a student of world history, and that I can claim but little knowledge of rhetoric. From English history I draw my few facts and figures; and, insofar as I make recommendations, they apply to English rhetoric. But the study of history, like the study of speech, moves along a common front, in many matters disregarding national boundaries; hence my generalizations, though based on English history, stand close, I believe, to the point of view of the historian at large.

I

During the past fifty years historians have found new vantage points for surveying human affairs; and they now look out on a panorama in which the great economic, social, and intellectual forces in society occupy the foreground, while politics, diplomacy, and war are in the middle distance. Kings, generals, and law-makers have not vanished from the scene; rather they have shrunk in size. For though once they seemed dominant figures, our modern historian thinks they merely led the parade and did not drive men on to action. The modern historian, in his search for the first causes of historical change, reads the record of technological inventions, of new expressions of material needs, of changing concepts of intellectual, moral, or social improvement. With his eyes on these, as he sees them, more elemental forces, he regards kings and generals and law-makers not as prime movers in human affairs, but as men who are moved. To speak thus of the modern historian is to speak in broad terms.

If we hold in mind this distinction between the history written today and the history of half a century ago, in particular if we take note of the view that politics is the surface expression of deeper forces in society, we may make our first main observation regarding the present relationship between speech and history; namely, that the modern historian neglects the political oratory of the past. But we may also notice a tendency which during the past fifteen years or so has worked in the opposite direction. The great, the incontrovertible power as orators of Hitler, Mussolini, Churchill, and Roosevelt, to name only the outstanding statesmen of our day, has stirred the interest of students of contemporary affairs. Collections of their speeches have been widely published. For one of these men, namely Hitler, we now have a careful, annotated edition of representative passages from the speeches,[1] made by a historian who has wandered far from his own field of study—the eminent student of Byzantine history, Norman Baynes. His large and solid work marks, perhaps, the turn of the tide.

But until the tide runs with force, our former generalization holds good.

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[1] Norman H. Baynes, *The Speeches of Adolf Hitler, April 1922-August 1939.* (London, 1942) 2 vols.

The economic, social, and intellectual aspects of history predominate; consequently we must seek the connection between them and speech. If there is a bond between the economic interpretation of history and the study of speech it is not close. But social history provides a different story; because the social historian, gathering all kinds of material into his net, takes with equal enthusiasm private letters, formal literary works, account books, and speeches. If he studies the history of marriage he may well find evidence in sermons, or wills, or the drama. Of this bond between social history and the study of speech the first example that comes to my mind is the work of Owst, who by his use of sermons has reconstructed the characteristics of social complaint in 14th and 15th century England.[2]

Intellectual history, the history of ideas, deals with all human activities which affect the shaping, or transmitting, or reflecting of patterns of thought. Hence the history of ideas relating to speech, like the history of ideas relating to nationalism or science, has potential importance. But as yet that importance is potential only, so far as the historian is concerned. The newly founded *Journal of the History of Ideas*, now in its ninth annual volume, has published but one article dealing with ideas regarding speech.

Before we summarize from the historian's point of view what history is contributing to the study of speech, let us examine the recent *Bibliography of Historical Writings, 1940-1945*,[3] a list of all books and articles dealing with historical subjects published during these years in Great Britain and the British Empire. The total number of entries is 5315, of which less than twenty deal with some aspect of the study of speech. These figures, and the comment which has gone before, justify us in concluding that the historian is paying little attention to the study of speech. The prospect that his interest will grow rests with those who study contemporary affairs, social history, and the history of ideas. Since their performance has so far been slight, we may turn all the more eagerly to the question, 'what can speech contribute to history?'

2

Could we, to begin, make a general distinction between the historian and the student of speech by saying that the one has sought primarily to put a speech into its context as an event; the other to put it into its context as a work of art. The student of speech has benefited by the historian's ability to describe the setting in which the speech was delivered and the influence, if any, of the speech on the course of affairs. The historian has benefited by the ability of the student of speech to present the speech to us in its most exact form and to criticize it as a work of art. Following such a line of thought about the accepted point of view of the two disciplines, I suggest that a major way in which speech can contribute to history is by providing carefully edited collections of speeches by individual orators.

Such editions would in many instances rescue historical documents which are now either not known to historians or known only through commonly quoted excerpts; for to the historian the individual speech has ordinarily been merely a mine of information. He has

[2] G. R. Owst, *Literature and Pulpit in Medieval England*, (Cambridge, 1933) and *Preaching in Medieval England, an introduction to sermon manuscripts of the period c.1350-1450*. (Cambridge, 1926).

[3] Louis B. Frewer, *Bibliography of Historical Writings published in Great Britain and the Empire, 1940-1945*. (Oxford, 1947).

gone to it for the single sentence or paragraph which in his opinion most aptly summarized the total argument. A collection of speeches, made by students of rhetoric, would display for full and separate consideration one aspect of a man's creative work which is now likely to be neglected; and would give opportunity to study from a new point of view the speaker's education, his intellectual qualities, and his total development in mature life. If there were for each country in each century of its history—at any rate the last four centuries of its history—shall we say ten such collections of speeches, it would become possible to re-assess apects of cultural life which are now inaccessible to study; just as it has become possible to learn important aspects of cultural history from the collected works of poets, novelists, and dramatists, not only great but small. If it be objected that accurate texts of the speeches of earlier periods are not likely to be available, we may remind ourselves that the same is true in other fields. Even the text of Shakespeare's plays is in dispute.

Past study of the theory of rhetoric, insofar as it can be associated with the idea of the speech as a work of art, has already provided much useful information for the historian who is interested in the development and transmission of ideas. As it grows in mere volume it will help the historian further by rounding out his knowledge of educational theory and social philosophy and by helping him to trace intellectual relationships between different countries and different ages. If the rhetorician should shift his point of view and come to regard the speech as something more than a work of art, as a force contributing to the changing pattern of society, then the relationship between speech and history might take on deeper meaning. This we can see by considering the question, 'In which areas can the best collaboration be attained between speech and history?'

To this the first answer is, in the field of biography, where the person studied made speeches which have been preserved. In this field, as has already been suggested, the historian and the rhetorician can by joining hands offer a more complete picture of the work and worth of an individual in public life than either can afford separately. The historian can supply a background of general history and some knowledge of the problems of research as they relate to finding and reading the records of speeches. The student of rhetoric, by offering insight into the structure of speeches, by pointing out the real purpose of a speech, and by estimating the worth of different speeches by the same individual, can throw light on what may well be in many instances an important aspect of the speaker's contribution to public life. In my judgment this needs to be done for almost all the important figures in history.

Let us take, for example, the speeches of Oliver Cromwell, which with his letters have been edited and re-edited by mere historians since the time of Thomas Carlyle.[4] The Carlyle edition, parent of the rest, with its interjections, asides, and as it were stage directions, feebly attempted an interpretation of the speeches. An experienced student of the history of rhetoric could no doubt help in the elucidation of the speeches, tell us something of the models Cromwell followed—probably a certain type of sermon—and thus, working with the

[4] The latest edition of the Carlyle version is by S. C. Lomas, (London, 1904), 3 vols. See also *The Writings and Speeches of Oliver Cromwell*, edited by W. C. Abbott, (Cambridge, Mass., 1937-45) 3 vols.

historian, give true value to an important aspect of Cromwell's later career.

3

The second field of collaboration is in the editing of debates, discussions, inquiries, and conferences, where an important part of the task is either the interpretation of fragmentary materials —a common problem—or the selection of important items. In the first instance the historian, if left to himself, is apt to stick to the record, even though the clerk who wrote it may have made fairly obvious errors.[5] Working with the historian of rhetoric he is likely not only to find clues for identifying speeches with speakers, but to give proper value to outlines, notes, and other fragments of speeches, such as are commonly met with when dealing with records from the period before accurate reporting.[6] Where the discussions and debates have been fully reported and the task is to provide a selection of them, historian and student of speech might by collaboration ensure that as nearly as possible the selection conveys a sense not only of the principal topics talked about but of such art of persuasion or skill of negotiation as was used. For in many instances the success of a discussion or conference lies as much in the skill with which it was managed as in the terms or proposals put forward.

4

A third field is in relating the art of persuasion to historical change. At the present time the historian in considering the prime causes of change is likely to give prominence to economic and other generally felt elemental needs. The significance of the orator as catalyst of opinion tends to be neglected. But if we remember how recently the habit of reading about public affairs has been acquired, and in addition how quickly that habit has been supplemented if not supplanted by listening to the radio, we are justified in believing that the public speaker has been the decisive force in shaping opinion, whether he spoke in parliament, in the law courts, from the public platform, the theatre, or the pulpit.

5

Finally, collaboration can be brought about between the historian of ideas and the historian of the theory of rhetoric. The history of ideas is an amalgam of many special subjects: of political theory, scientific theory, religious theory, the theory of the arts, and so forth. It attempts to show, either for a period or for the whole sweep of human affairs, what was the stock of information, what were the patterns into which that information was ordered, what were the arguments and methods of proof used to translate these patterns of information into a concept of the universe, of society, and of man's place in relation to the universe and society. The student of the theory of rhetoric deals with but a small part of this grand scheme. Yet

[5] I well remember the shock, which I experienced some twenty years ago, on noting that the copyist or copyists who put together the official record of House of Commons proceedings in the first printed volume of the *Journals of the House of Commons, 1547-1628*, (London, 1803) did not follow what appears to be the on-the-spot record of speakers and speeches—that is, names of speakers and brief notes of their arguments and key phrases, such as one might take at a lecture—but on occasion interspersed the names of speakers at what they thought, perhaps, were reasonable intervals, regardless of the argument. This can be seen by comparing the record of the debates of 1604 in the official record at the beginning of the volume and the record in the notes, which are in the same volume, pages 933 and following.

[6] There is an extensive literature of parliamentary debates and proceedings for the late 16th and 17th centuries in England. A good example of the kinds of records involved can be seen in *Commons Debates, 1621*, edited by W. Notestein, F. H. Relf, and H. Simpson, (New Haven, 1935) 7 vols.

what he has to say about the structure of a speech has affinity to notions of structure in other art forms—in literature, the drama, and the fine arts. He can tell us much about changing ideas regarding principles of proof, and about the use of illustrative detail to support general statements. His views regarding methods of delivery throw light upon theories of human psychology. In these areas lie opportunities for further collaborative research.

6

My remarks about opportunities for joint research provide a starting point from which to consider the question, 'What can history contribute to the training of teachers of speech?' I have nothing to add to what is commonly said about the importance of providing them with a general historical background, and with the bibliographical and other aids by which they can, as teaching needs arise, broaden out their own historical knowledge. The more skill they have in dealing with records of speeches and discussions—finding them, reading them, giving value to them—the more effectively will they use such materials in their teaching. But in a sense all of these are technical skills: one might regard even the 'general historical background' as a kind of apparatus of factual knowledge, intended to prevent the teacher of speech from confusing the Declaration of Independence with the Declaration of Indulgence.

Certainly the study of history should endow the prospective teacher of speech with something more than technical skills of this kind. From it he should learn the first steps towards understanding the spirit of an age. He should become aware of the many insights into human affairs which go to the making of such a study as G. M. Young's *Victorian England; Portrait of an Age*,[7] or Halévy's *History of the English People in 1815*.[8] Able to approach history in this way, he would have not only a more full and authentic background against which to set the orator or the individual speech, he would be in a better position to regard speech as one of the two or three great creative forces in human affairs. Perhaps he would come to think less of the set, formal oration, more of debate, discussion, and conversation.

Developing this last notion, I say what little I have to say about adding to or subtracting from the subject matter now embraced by speech. We are all well aware of the importance of discussion in contemporary life; and have come to regard the conference table, the board of directors meeting, and the committee room as vital institutions in our society. Let us believe that it was ever thus. Let students of rhetoric go back to the voluminous records of negotiation in parliamentary committee meetings, in law courts, at religious conferences, before learned societies, before royal or congressional commissions. Let them put together historical studies of the art of discussion to set beside their studies of more formal speech. And if they object that they need a total record and cannot work from mere fragments and notes, let us answer that all of us who work in the humanities are dealers in fragments of man's creativeness. From the few loaves and fishes it is our task to make a feast. And while we seek as much as we can of an authentic record, our claim to respect as scholars, shall we say as artists, lies in our ability to illuminate the fragments left to us with the light of our imagination.

[7] G. M. Young, *Victorian England, Portrait of an Age*, (London, 1936).

[8] E. Halévy, *History of the English People in 1815*, trans. from the French by E. I. Watkin and D. A. Barker, (New York, 1924).

ASPECTS OF THE BROADWAY THEATRE

John Gassner

WHEN the 1948-49 professional season came to an end last May, Broadway had produced forty-three new non-musical and fifteen musical plays, and had revived four plays, making a total of sixty-two productions.[1] Twelve of the most prosperous years the nation has had since 1928 gave us only sixty per cent as many productions as the season of 1934-35, which took place in a period of severe economic depression. Nine 'straight' plays out of 43 paid back their investment or made a profit, which means that 79 per cent of them failed in the market place. Musical productions fared better, since only 53 per cent failed. It is noteworthy, too, that the professional theatre revived only one classic in twelve months, 'Richard III,' and this without success. Nevertheless, there were reviewers in New York who went on record as satisfied with the season and considered it fully redeemed when the last few months brought forth 'Death of a Salesman', 'Detective Story', and 'South Pacific.' Since Broadway is a state of mind as well as a business, let us not begrudge its proponents their crumb of comfort. The ill-founded optimism of habitual Broadway actually has its uses, for a statistical attitude toward its business record would have eliminated professional production, which is dependent on private financing, long ago.

I

By far the most noteworthy contribution of the entire season was 'Death of a Salesman,' winner of the Drama Critics Circle and Pulitzer awards, and a success of imposing proportions. The play inspired a triumphant production the equal of which it would be difficult to find in any other theatrical capital, so far as we can tell, except Paris. This drama also climaxed the young career of a playwright, Arthur Miller, whose emotional power and skill would have been received with respect anywhere since the advent of prose realism. As projected in the theatre by Elia Kazan's roughly tender direction and Jo Mielziner's functional design, 'Death of a Salesman' impressed most play reviewers as a great work of art. Broadway superlatives are even more suspect than Broadway pejoratives, and both often conceal as much as they reveal. We must look closer at the play, therefore, if we are to understand its character and its place in our theatre.[2]

The play is not quite the masterpiece of dramatic literature that the enthusiasts would have us believe. It is well written but is not sustained by incandescent or memorable language except in two or three short passages. Moreover, its hero, the desperate salesman Willy Loman, is too much the loud-

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[1] For our purpose and that of the *New York Times'* statisticians, the season ended officially on May 29, 1949.

[2] *Death of a Salesman* has been published by the Viking Press ($2.50), and a reading of the printed text is indispensable to an analysis of the work.

mouthed dolt and emotional babe-in-the-woods to wear all the trappings of high tragedy with which he has been invested. It is, indeed, a feature of the play's rather trite orientation that Willy, whose ideals are so banal and whose strivings are so commonplace, is sent to his death in a catafalque as if he were worthy of Beethoven's Eroica symphony. For writers of the stamp of Molière and Shaw, Willy would have been an object of satirical penetration rather than mournful tenderness and lachrymose elegy. By contrast with even contemporary dramatists of a fine grain like O'Neill, Williams, and Anderson, Mr. Miller has written his story on the level of *drame bourgeois*. Although his intellect denies assent to the main character's fatuous outlook, some commonplaceness attends the sentiments of the writing, the overvaluation of Willy as a hero, and the selection of a bumptiously kind-hearted bourgeois, Charley, as the proper foil for the unsuccessful salesman. Charley is the model of right living because he was practical-minded and made a success of his business, and because his son Bernard married and became a lawyer who is now on his way to Washington to argue a case and takes his tennis rackets along, presumably to hobnob with successful people. No one in the play stands for values that would not gain the full approval of Mr. Bruce Barton, Mr. Dale Carnegie, and the anonymous editors of the Gideon bible. The Promethean soul is inconspicuous in 'Death of a Salesman.' The mind and the spirit that manifest themselves in it are rather earth-bound and not in themselves interesting.

Once these reservations are made, however, one cannot deny that the play has singular merits, that it is often moving and even gripping, that it is penetrative both in characterization and in social implication. It expresses a viewpoint of considerable importance when it exposes the delusions of 'go-getting,' 'contacts'—inebriated philistinism by reducing it to the muddle of Willy's life, which is surely not an isolated case.

Miller has written a play remarkably apposite to an aspect of American life, and the audiences that are held by it and the many playgoers who are moved to tears pay him the tribute of recognition. Their interest and sympathy are engaged by the pathos of a man who gave all his life to a business only to be thrown on the scrap-heap, a householder whose pattern of life was interwoven with instalment plans with which he could hardly catch up, a doting father disappointed in his children, and an American *naïf* bemused by the worship of uncreative success and hollow assumptions that 'personality' is the *summum bonum*.

A notable feature of the effectiveness of 'Death of a Salesman' is that the author's judgments are not delivered down to the playgoer from some intellectual eminence but stem almost entirely from close identification with the outlook and thought-processes of the characters. This probably explains all that I find intrinsically commonplace in this otherwise powerful play. The playwright is not 'outside looking in' but 'inside looking out,' and at least for the purposes of immediate effect it is less pertinent that he is not looking very far out than that he is so convincingly and sensitively inside his subject. Largely for this reason, too, Miller has also given the American theatre of social criticism its most unqualified success, for that theatre, ever since the nineteen-thirties when it became a distinct mode of playwriting, has tended to be argumentative and hortatory. (One can be argumentative, of course, if the brilliance of a

Bernard Shaw infuses the argument with lambent intellection; and one can be hortatory, too, as in Shaw's speeches and Aristophanes' *parabases*, when fervor is not dulled by sociology. But one can hardly posit such qualities for most social drama in our time.) Instead of debating issues or denouncing Willy's and his society's erors, Miller simply demonstrates these in the life of his characters. He confines himself, moreover, to the particulars of normal behavior and environment, and nothing that Willy or his family does or says betrays the playwright as the inventor of special complications for the purpose of social agitation. The play does not even set up a conflict between two distinctly different sets of values, which, as I have indicated earlier, is in some respects a limitation of the work, as well as a merit. Even the life of Charley[1] which is contrasted to Willy's is only a sensible counterpart of it (it is merely a sensible materialism), and no challenging conversion by a character leads us out of the middle-class world. Willy's son Biff surmounts his father's attitude only in acquiring self-knowledge and resigning himself to being just an ordinary, dollar-an-hour citizen. Arthur Miller, in short, has accomplished the feat of writing a drama critical of wrong values that virtually every member of our middle-class can accept as valid. It stabs itself into a playgoer's consciousness to a degree that may well lead him to review his own life and the lives of those who are closest to him. The conviction of the writing is, besides, strengthened by a quality of compassion rarely experienced in our theatre. One must be either extraordinarily sharp or exceptionally obtuse to stand aloof from the play.

The virtues of 'Death of a Salesman,' as well as the shortcomings, most of which are not likely to obtrude themselves while the play is in progress, belong to the American theatre. They epitomize its norm of verisimilitude, identification with the *dramatis personae*, and an objectivity midway between sentimentality and European ironic detachment.[3] These are democratic qualities, and the artistry of Miller's work is nothing if it is not democratic. Our most successful and substantial theatre since the early experimental days has tended to be neither lowbrow nor highbrow; it has been almost inviolately 'middlebrow.'

There is, nevertheless, a world of difference between the average middle-class drama, so notably devoid of force and imagination, and 'Death of A Salesman.' The latter impresses us as a triumph of poetic realism and it holds our attention as in a vise, and how this is possible in the case of a play so confined to the commonplaces of life is worth examining. It may throw light on what our dramatists can do, and often fail to do, with the realistic subject matter and dramaturgy to which they are devoted. It is a question of transmutation within the boundaries of realism, as may be gathered from the fact that there is hardly anything even in the reminiscent scenes—the play alternates between actual scenes in the present and remembered ones—which is poetic or fantastic. The sole exception comes toward the end when Willy discusses his intended suicide with his elder brother Ben, who is now a figment of Willy's mind. When we call the play imaginative we must

[3] We can find that detachment virtually since *Commedia dell' arte*, if not earlier, and there are excellent examples of it since Machiavelli's 'Mandragola' and the comedies of Molière to Becque's 'The Vultures' and Carl Sternheim's plays. In the American drama, ironic detachment crops up rarely; it does in Lillian Hellman's plays and is viewed with some misgiving (*vide* the critical reaction to 'Another Part of the Forest.')

distinguish it, in the main, from such pieces as 'Emperor Jones,' 'The Hairy Ape,' 'The Skin of Our Teeth,' and 'The Madwoman of Chaillot.' Essentially, Miller affirms realism in the very process of transcending it. Most imaginative efforts to surmount humdrum realism in our theatre have either stylized or poeticized their matter. For all its ingenuity, 'Death of a Salesman' does not seem noticeably 'stylized' and is certainly not 'literary.'

Most decisive is the transmutation of the story itself, and with this a transformation of the character posited for Willy. An ordinary playwright would have regaled us with a lengthy recital of Willy's misfortunes as a superannuated white collar worker immolated on the Moloch of the business machine once his usefulness had ended. In Miller's treatment this is a subordinate part of the story, the main feature of which is the struggle between Willy and his son Biff, so that the pathos of failure is pitched higher than the sociological level. Miller had the wisdom to justify our concern with his blatant hero by making the wheel of the drama revolve around the one attribute that makes Willy extraordinary without being flagrantly atypical. My criticism that the play overvaluates a vacuous individual requires this important qualification: Willy, who is otherwise so unimpressive, is translated into a father for whom the love and success of his favorite son Biff is a paramount necessity and a consuming passion. He has been made into a dramatically charged Père Goriot and as such becomes a heroic figure in active pursuit of the father-son ideal. He may be a fool, but he becomes a monolithic figure of some tragic dimension in this relation and moves toward some tragic elevation in his suicide for his son's sake. This man who is a failure even as a bourgeois somehow recalls the obsessed and self-consumed heroes of Elizabethan tragedy. Miller has created an intensification of humanity that lifts the drama above the level of the humdrum.

A second intensification is provided by Miller's overall dramaturgic method. We are most familiar in our theatre with simple horizontal and simple vertical play building. The former is generally reserved for chronicles of famous lives and historical events, as in 'Abe Lincoln in Illinois,' 'Abraham Lincoln,' and 'Victoria Regina.' It has not been employed successfully in American or English treatments of historically unimportant characters, so far as I can recall, except in 'Milestones' and 'Cavalcade,' and here at least the situations possessed historical importance. The vertical type of progression, however, has been standard in our drama. This type of play starts with some intention or plan on the part of a character, the character becomes embroiled in conflict as he tries to effectuate his desire, and ultimately there are decisive consequences. Good examples of this procedure are provided by such comparatively recent plays as 'The Little Foxes,' 'Golden Boy,' 'All My Sons,' 'State of the Union,' and 'Born Yesterday,' and quite as obviously by many other recent and older plays that have succeeded. Nevertheless, this technique has more often than not only exaggerated the defects of the average realistic play ever since the days of Dumas *fils*. The playgoer has been compelled to follow the unstimulating course of some commonplace individual capable of only humdrum desires and utterance forming an intention, then proceeding to encompass it and encountering opposition in ways that are either expected and therefore humdrum or unexpected and therefore apt to be factitious. It is noteworthy that Ibsen, who intensi-

fied the material of realism, also intensified its technique by adopting retrospective exposition and starting his realistic plays close to the crisis. But most playwrights have lacked the highly dramatic feeling and imagination required by this procedure.

The point of attack in 'Death of a Salesman' comes very near the turning point of the play. Miller's method is, moreover, not merely effectively vertical but at the same time circular—in the sense that the action starts with an already trapped individual and merely snaps the ring round him. The paramount question we are forced to ask of the play is not the usual 'What is going to happen next?', 'Will the hero win or lose?' or 'How will his plan work out?' —questions to which a commonplace life in a commonplace situation can give only uninteresting answers. The important question, since the hero's fate is sealed from the beginning, is rather 'What is really the matter and why?'—a question that points to inner realities. question that points to inner realities. And if we are also bound to inquire 'What more is going to happen?' the answer can be meaningful only in terms of answers to the prior question. Willy, a sixty-three year old salesman who no longer trusts himself to drive his car, comes back to his Brooklyn home instead of going on his prescribed trip. His sons decide to go into business and the older and more errant one, Biff, intends to ask a former employer, Oliver, for a loan, while Willy resolves to ask his employer for 'an inside job.' Willy is fired instead as a superannuated employee and Biff does not get a loan, disappearing instead with Oliver's fountain pen because petty thievery has been ingrained in him since boyhood. The disappointed Willy goes home in a distracted condition and kills himself. Out of these meager external materials, Miller has fashioned a penetrative and moving drama by pushing inward into motives and causes. He has done so mainly by employing a memory pattern by means of flashbacks into Willy's past life. The published play is aptly subtitled 'Certain private conversations in two acts and a requiem.'

Still, the resort to flashbacks is by itself too familiar to be remarkable. Sheer dramatic skill is a third factor in Miller's transmutation of the story of a man who devoted his life to selling instead of creating, of a salesman type described by his understanding friend Charley as 'a man way out there in the blue, riding on a smile and shoeshine' who is undone when people start not smiling back. I can only note here that each reminiscence springs from a *tension*. The reminiscence is not hurled at us necessary information but presented as a compulsive act on Willy's part. In several instances, and especially in the cardinal scene in which Willy recalls that his son's failure is largely the result of his having found him with a strange woman in a Boston hotel, the memory scene does not arise at once but crystallizes out of fluid and half-formed thoughts. In addition, it is noteworthy that no recollection is allowed to leave the play in a state of stasis. Not only does the overall action move a step forward after such episodes but these are both preceded and followed by bursts of conflict between Willy or the mother and the boys. Miller has, in addition, overcome stasis by a steady climb of self-revelation and self-discovery. If it is the nature of Willy to go to his death unenlightened, the son with whom he has identified his destiny wrings understanding out of his own and his father's life. He puts pretence aside, renounces egocentric dreams inconsonant with one's capacities, and

puts a higher valuation on what one actually does with one's hands than on dependence upon other people's good opinion. The inner drama is charged from the beginning, develops with increasing intensity and clarity (and this with an impression of inevitableness), and discharges itself not only with pity and terror but with nemesis and intimations of redemption.

These achievements, in sum, are vastly more important and harder to come by than the highly touted external means employed by the author—namely, the alternation of imagined and actual scenes well distributed and well lit on the stage space, and augmented by eerie off-stage flute music. The dramaturgic means are more effective, too, than attempts at symbolism in details like Willy's small house being overshadowed by the apartment houses that grew up around it so that he can no longer grow anything in his backyard garden, and more effective than the shadowy figure of Willy's elder brother Ben, the adventurer who employs jungle tactics in his pursuit of wealth and comes out of the African jungle with a diamond mine in his possession. (On closer examination, in fact, we may find Ben, who represents the spirit of social Darwinism or *laissez-faire*, an adventitious figure, theatrically effective but dramatically suspect as a device.) 'Death of a Salesman' is not a triumph of poetic drama but of realism made high-powered by characterization and inner tension and driven upward in interesting directions. It is a miracle of virtuosity for a young American playwright. And very much the same thing may be said for the Elia Kazan production. Marvellously fluid, it is ingenious without calling attention to its ingenuity, and its departures from workaday realism are nowhere, not even in the skeletal setting and in a screen of green leaves on one occasion, offered as stylization. Everything, except the fragmentary expressive music, is managed solely for the purpose of presenting the external story and the reminiscences clearly and economically. (The production cost of $58,000 was only half of the estimated budget set for it, and amounted to little more than is usually expended on an ordinary three-act play, proving that not all the expensiveness of Broadway production is as unavoidable as we are made to believe.) And ultimately it is the well directed acting of Lee Cobb (who is compelling if somewhat ponderous), Mildred Dunnock, Arthur Kennedy, Howard Smith, and others, rather than any trick effects, that projects the play. Both in text and production, 'Death of a Salesman' makes experience of directly recognizable people and situations the paramount consideration, and subordinates the means to this end. So much of even superior American drama has followed this pattern since the nineteen-twenties when our juvenescent stage tried its wings with expressionist experiments that one may think of our theatre as predominantly an expression of American matter-of-factness and pragmatism.

2

It is significant that the only other completely successful non-musical drama of the second half of the season, 'Detective Story,' is another, if far more obviously, realistic enterprise. Directed and written as a slice-of-life by Sidney Kingsley, the play makes a highly important point with its relentless examination of an upright detective's righteousness. In exposing its roots in a wounded ego and displaying its harvest of wrecked lives, the play teaches us that no one is justified either as an individual or as a social agent in seating himself in God's judgment throne. Magnificently acted

by Ralph Bellamy, the detective looms large as a tragically driven figure in a matrix of vivid police station reality. Strong, authentic prose and a variety of sketches ranging from the facile in the case of a comic shoplifter to etched portraits of malefactors, officers of the law, and a rueful newspaperman result in a play which may have no particular distinction but rarely fails to interest and is occasionally tremendously moving. Kingsley's success lies far less in his story, which is not without contrivance (it depends on the fortuitous fact that the detective's wife resorted to the abortionist whom her husband is persecuting), than in the convincing characterization and background of the play.

Odets' long-awaited new drama 'The Big Knife,' a furious diatribe against Hollywood and by far-fetched implication against American materialism, missed fire precisely because it lacked conviction. It pleaded for acceptance as a literal transcript of reality by virtue of its Hollywood-typed characters and its documentary details, both in the text and in the production painstakingly directed by Lee Strasberg and authentically performed by John Garfield, J. Edward Bromberg, Paul McGrath, Reinhold Schunzel, and other effective actors. But it could not win acceptance for several reasons. We could not quite credit the Hollywood star's misery when he was bludgeoned into signing a contract that guaranteed him fourteen years of employment and would have made him a millionaire. We could not believe his wife's repetitious threats of divorce if he signed the contract, the motion picture studio's strong-arm methods which were not going to stop short of murder, and the author's blithe assumption that his hero's deterioration as a human being was the result of contamination in the film capital. The author seemed to set up targets for his indignation instead of finding them or to blow them up once he found them. His protest struck us as rather hysterical and his language seemed too surcharged to be appropriate to the emotions and appraisals incited in us. He seemed to be employing an entire squadron of B-29's against a target that could have been blown away with one contemptuous snort or with a whiff of well placed laughter. Yet it was evident, if we watched and listened carefully, that Odets was still a formidable and extremely gifted playwright. The talent that sputtered to insufficient purpose in 'The Big Knife' was no less than Tennessee Williams' and perhaps a little more than Arthur Miller's. That it was misspent was evident, and the reason for this lies primarily in the author's career-long difficulty of fusing his fables and his protests. (He matched them only once with complete success in 'Golden Boy.') Miller and Kingsley achieved cohesion between story and point of view, whereas one could drive a team of horses through the gap between the two in 'The Big Knife.'

Odets has more of a problem as a playwright than either Miller or Kingsley because he is more of a poet than either of them. For Odets, Hollywood was not so much a place where people live and work as a symbol of mortal corruption. But such is the hold of realism upon many American writers that they feel compelled to state their case in terms of literal fact. With a swish of the painter's brush a French playwright like Giraudoux would have blithely distorted the features and plot of the play and led us to accept it as a presentational rather than representational work. A French writer with a talent comparable to that possessed by Odets would have, in fine, exercised a

poet's or satirist's privilege of stylization.

For this kind of playwriting we seem to be too tied to the apron-strings of pragmatism. Only a naive and egocentric fantasist like Saroyan or a highly cultivated playwright like Wilder manages to cut these strings. The failure of another late-season effort, Dalton Trumbo's satire 'The Biggest Thief in Town' illustrated our inexperience when its mordant extravaganza bogged itself down in an unattractive account of an undertaker's effort to acquire a rich client, a continual round of drinking, some maledictions against a malefactor of great wealth, and a pedestrian story of the undertaker's daughter's romance. In the case of an effort to create provocative fancy, New Stages' final play of the season 'Bruno and Sidney,' the contrivance simply exploded into fragments as a result of elephantine handling. Another New Stages attempt to depart from commonplaces, Barrie Stavis' revised Joseph in Egypt anti-totalitarian comedy 'The Sun and I,' also failed to leave the ground. What deft Europeans can do with such material is well exemplified by Shaw's 'Androcles and the Lion' and 'Caesar and Cleopatra,' by Giraudoux's 'The Trojan War Will Not Take Place,' or, in a different and freer manner, by Berthold Brecht's 'The Caucasian Circle of Chalk,' published in Eric and Maja Bentley's translations entitled *Parables for the Theatre*.[4] That the play of ideas is likewise not usually in our domain, was demonstrated afresh in Herman Wouk's brisk play 'The Traitor.' Raising the question of how a highminded scientist could possibly become a tool of foreign espionage, and supplementing this with an examination of the problem of academic freedom, 'The Traitor' switched its adherence to spy melodrama. Its emptiness was distressing when one considered the urgency of the issues it pretended to treat. Playgoers were unimpressed in spite of indulgent reviews from every newspaper critic except Mr. Brooks Atkinson, whose distaste when he discovers any conspicuous lack of integrity amounts to a commendable passion.

This, then, with augmentation by plays too worthless to be mentioned, is the record of the professional theatre. Only 'South Pacific' has been left out of consideration, and here Broadway showed once more that its most marked progress has been in the field of musical entertainment. The progress in this instance lay in the fact that Rodgers and Hammerstein cut loose from ballet and the formal pattern of musical comedy. The play made its strongest impression with a seeming casualness and naturalness while actually being rich in romantic feeling and background. Retrogressive only in the sense that it was not as well integrated and that it did not get under way as effectively as 'Oklahoma,' 'South Pacific' proved, nonetheless, a generally heart-warming and entrancing display of theatre. Vivid and fluent, the production combined romance with much disarming use of seedy military life and informal manners, and the acting and the bursts of semi-impromptu singing and casual dancing were the major gratifications. To these the contribution made by Ezio Pinza, Myron McCormick, and Juanita Hall was admirable and the spirited performance of Mary Martin at its best was nothing short of miraculous.

[4] University of Minnesota Press, Minneapolis. ($3.50). I seize the opportunity to recommend study of the two plays in this volume.

APPIA FIFTY YEARS AFTER: II

H. Darkes Albright

IN Robert Edmond Jones, one of our most distinguished contemporary designers, we find an artist bearing a very special kinship to Adolphe Appia. Both deal, and both work, in insights and intuitions; both write of the mystery, the wonder, and the excitement of the theatre; both seek the spirit or the revelation, not the letter or the outward form. In the pages of *Theatre Arts*, in his own *Drawings for the Theatre*,[1] and elsewhere, we have available to us in one form or another well over fifty Jones designs, ranging from 'The Man Who Married A Dumb Wife' (1915) and 'The Jest,'[2] through 'Hamlet' and 'The Fountain,'[3] to 'Lute Song' and 'The Iceman Cometh' (1946).[4] In *The Dramatic Imagination*,[5] in a series of articles for *Theatre Arts*, and in his public lectures, we have his testimony in favor of a theatre that Appia would have understood and would have blessed.

Mr. Jones speaks of a theatre of revelation: a stage or a setting that is an ideal place; evocative, indicative words that have lost their meaning for us; color that is emotion. He seeks designs that, as he has put it, say nothing but give everything, possess powerful atmosphere with a minimum of detail, are important but unobtrusive. Over the span of more than thirty years he has been an impressive designer; and his work has been, in the very best sense, original, imaginative, creative. As an artist and artisan, and as a kindred spirit with Appia and with Craig, he has been to some degree in a class by himself.

Yet, with the relatively rare exceptions of some of the designs of Jones and of others, the stage-settings of recent years have been but partial realizations of what Appia dimly sensed as possible; and for the most part they do not represent in any fundamental way a marked change or development since 'The Man Who Married A Dumb Wife' of 1915. Dozens of settings each year, both on and off Broadway, are good-looking, well-ordered, beautifully lighted, and on the whole theatrically expressive; they are competent and at times brilliant if not memorable jobs. But, for reasons which are at once elusive and complicated, they are much of a pattern.

To be able to report—as a central, and in a way final, critical judgment—that one of the best settings of the Broadway year is 'realistic though not pedestrian,' as one caption-writer did in the late 1930's, is symptomatic not of the failings of a busy and harassed editor, but of a standardized theatre and age. In 1945, Stewart Chaney reported to Miss Gilder that although as a student he had been thrilled and dynamically influenced by Craig and Appia and Jones, and although he had

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[1] Robert Edmond Jones, *Drawings for the Theatre* (New York, 1925).
[2] *Drawings for the Theatre*, Plates 1 and 4.
[3] Ibid. Plates 19-23 and Plate 27.
[4] *Theatre Arts* 30.207-8 and 636.
[5] Robert Edmond Jones, *The Dramatic Imagination* (New York, 1941).

turned to his professional career in the theatre with high excitement, he was by that time working principally in musical comedy, which offered him the widest scope for invention.[6] In 1946, Norris Houghton, himself an accomplished designer and experienced man of the theatre, was distressed by the fact that his fellow craftsmen seemed to be becoming repetitious, though he added that they often did their best in terms of their assignment from the playwright. Even in the instance of Robert Edmond Jones, whom he recognized as the dean of American designers, Mr. Houghton was forced to conclude (of 'Lute Song'):

> Possessed of Mr. Jones' infallibly perfect proportions, his purity of line, his elegant symmetry and inhabited by a cast costumed wth sumptuous and colorful oriental opulence. 'Lute Song' was indeed "handsome" and "eye-filling." But the student of Mr. Jones' work over the past twenty-five seasons would be apt to recognize the hallmarks of his style established in 'The Man Who Married A Dumb Wife' and continuously repeated over the years: for example, the monochromatic use of a beautifully textured gray background with accents of black, scarlet, silver and gold and glimpses of azure sky. The solution of the problem was the same in general plan as Lee Simonson's for the multi-scened 'Marco Millions,' with its inner proscenium framing a low platform; the same as Claude Bragdon's unit settings for Shakespeare. 'Lute Song,' in other words, was a restatement of the formalistic pattern invented by Jones and his school in the 1920's. To see it was to revive with nostalgia the impression evoked by the best scenery of two decades ago.[7]

Were we to question the full soundness and justice of Mr. Houghton's judgment in this particular case, we might still be troubled by the symptoms underlying it.

Most of us do not pretend to be able wholly to explain this repetition, or as some would have it, this decline. The exigencies of show-business, as distinct from the theatre of Appia or of Jones, are obviously a part of the picture; and so are the generally realistic and generally unoriginal trends in playwriting —the terms of assignment for the designer to which Norris Houghton has referred. As observers point out periodically, a theatre that must pay its way is a gambling proposition, and the stakes are so high that a standardized sure-fire product, or what is taken for one, is most worth the risks involved. The managers, the ticket-speculators, the theatrical landlords, and the now-unionized craftsmen of the theatre who seek protection against potentially long periods of unemployment, alternate in blaming each other for the fact that the normal costs of commercial production are now so high that only a phenomenal success can hope to carry the load. In the contemporary American culture, most people tend to look for—and have come to feel that they can pay for—the genuinely new and exciting outside the theatre's walls. Despite their own trends toward standardization, non-commercial theatres the country over are in some ways taking the only real chances and attempting the only real experimentation.

Meanwhile, our contemporary gropings toward a more expressive scene are generally timid, and in any case usually fail to catch the fancy of a public only too receptive to standardization. The forms which such scenic experimentation may take in the future we can envision only dimly from our present vantage point, and they are likely to be forms quite foreign to Adolphe Appia's background and experience.

Mr. Jones himself, in *The Dramatic Imagination*, has speculated on at least two of them: the simultaneous use of the living actor and the talking motion picture; and the development of sound,

[6] Rosamond Gilder, Set by Stewart Chaney, *Theatre Arts* 29.152-6.

[7] Norris Houghton, The Scenic Season, *Theatre Arts* 30.336-7.

per se, as a means of theatrical expression comparable to light. 'A magical new medium of scenic evocation,' he wrote in 1941, 'is waiting to be pressed into service. Imagine a Voice pervading a theatre from all directions at once, enveloping us, enfolding us, whispering to us of scenes "beautiful as pictures no man drew."'[8] Harold Burris-Meyer, of Stevens Institute of Technology, has done considerable research on such possibilities within the past fifteen years,[9] though his work has not yet been widely followed up. Erwin Piscator, as many readers will remember, has experimented with a unified cinema and actor-in-the-round, both on the continent and more recently here; and has indicated at least the tentative possibilities of what Mr. Jones refers to as a wholly new theatrical art.

2

Aside from the so-called legitimate theatre, what of the opera and of operatic staging—the doors, so to speak, through which Appia entered our theatre in the first place? The answer here is relatively simple. If the early-century impulse received from Appia has in the legitimate theatre spent itself, in the operatic theatre it has hardly yet been felt; if Appia's heritage persists in the theatre, at the opera it has hardly yet arrived. Up to the present time, operatic production in this country has barely been touched by modern theories and tendencies, Appian or otherwise.

In the main, the tremendous time and expense involved in scrapping old repertory settings and preparing new ones (which will be used, at the most, only a few times a year) have appeared prohibitive. Then, too, the problems of shifting and storage raised by the introduction of settings that may be more or less completely plastic have not tempered the traditional laissez-faire attitude since it is considerably easier to continue using painted cut-outs, back-drops, and wings. Much the same is true of the stage-directing; the practical difficulties entailed in preparing soloists and chorus as singers, and the necessity of grouping large choruses as musical units, each member of which must see the baton, apparently take up much of the rehearsal time available under the repertory system. It is usually assumed that some form of a long-run system, which would allow larger budgets for individual productions and longer periods of rehearsal for each, is out of the question. Finally, operatic audiences, the truly critical members of which are likely to be primarily musicians, rarely quibble about essentially visual effects.

Enough has been written on this matter; but, without laboring the point, I can profitably cite a single example. As late as 1934, Stark Young could write of the Metropolitan:

> At the premiere of *Salome* . . . the orchestra was very fine, Mme. Ljungberg sang at times well, Mr. Schorr sang John's music well and did nothing with it as a role. . . .
>
> Almost at once, when the curtain had risen I saw that little was to happen. The setting for Herod's palace was fair enough, though the sky came off poorly as to lighting, and from the arched portal glared a light as red as melodrama's worst. But though it was speedily plain that the stage movement was not thought out and that nothing either crystallized or designed was to be brought to the performance, the power of the music was such that the thought of smiling did not occur to me. Then Herod's court, with Herodias, his wife, entered and the whole side of the stage was merely a jumbled mass, a sort of wooden throne-chair for Herod, a Roman stool for Herodias, and an assortment of candy costumes, Ethiopian servitors, silks and

[8] *The Dramatic Imagination*, 140.

[9] See his Theatrical Uses of the Remade Voice, *Journal of the Acoustical Society of America* 13.16-19; and his Sound Control for Opera, *Theatre Arts* 25.540-3. Barnard Hewitt has discussed these experiments with sound, as well as those with cinema on the stage, in Expression in Stage Scenery, *Studies in Speech and Drama in Honor of A. M. Drummond*, 54-66.

satins, hair and wigs and casual make-ups. . . . But in general there was only a partial frustration of the score. Behind everything, stealing the sub-conscious in us away to its own purposes, was the orchestra. . . .

As the reddening moon floated across the stage in the wrong direction, the red veil that Salome had thrown into the cistern came up gray, like litmus. . . . The opera house of the richest city in the world . . . gives a production, not even half rehearsed, much less decided on in detail, of which you can only say that it gets in the way of the orchestra.[10]

Others have repeated much the same story just as vividly and just as fervently since 1934. Fifty years after, operatic production in this country has, practically speaking, barely heard of Appia and *Music and the Scene*.

Fortunately, the infiltration, though slow, has been definite. A few contracts for re-designing Wagnerian and other works at the Metropolitan have been let from time to time, with Lee Simonson's designs for the 'Ring' cycle the most recent example.[11] All of the old Metropolitan settings for this tetralogy (except for moderately successful 'Valkyrie' sets planned by Jonel Jorgulesco in 1935) were designed by Hans Kautsky in Vienna in 1914. Mr. Simonson, with a budget of at least $100,000, has now designed an entirely new production in a scenic tradition based principally on Appia's technical and aesthetic principles. Apart from the settings, new and production-centered costumes have been planned under the supervision and with the collaboration of Mr. Simonson. The fact that this is news of almost headline proportions is itself a commentary on contemporary operatic production; up to this time leading singers at the Metropolitan have usually provided their own costumes on a completely individual basis.

3

In the largest sense, it was a specialized art-form, a new and truly synthesized dramatic art of the future, that Appia saw as the heart of his theory or of his system. This unified and communal art which Appia projected has obviously not developed over the past fifty years. We do not expect to find in Britten's 'Peter Grimes,' in the Stein-Thomson 'Four Saints in Three Acts,' in the Anderson-Weill 'Knickerbocker Holiday,' or in other operatic or quasi-operatic experiments of our time, any fundamental signs of the hierarchy of elements of which Appia wrote in 1899 and 1921. The dance and musical comedy have for the most part taken forms and moved in directions not parallel to those set down for the 'living' art. The so-called atmospheric music in such works as 'A Streetcar Named Desire,' however vivid or expressive or (as certain critics have reported it) 'integral,' is not organically related to the dramatic action in any sense comparable to that which Appia used.

The dramaturgical developments in the theatre at large during the past few decades have been in other directions. A few writers have tried to rise above the normally realistic and too often pedestrian prose of our generation by way of verse in the drama, seeking a poetical idiom and perhaps poetical form that will approximate for our day the effect of the verse in great drama of the past. Though to some critics Maxwell Anderson's verse has seemed forced and at times verbose, and though he has not been uniformly successful in matching theme with style and form, his sincerity and integrity have brought a touch of greatness to 'Mary of Scotland,' 'Elizabeth the Queen,' and 'Winterset.' At

[10] Stark Young, A Note on Salome at the Metropolitan, *Theatre Arts* 18.207-10.

[11] *The New York Times*, 28 September 1947, Sect. 2, 9:5. A single design for each of the four dramas in the tetralogy is reproduced in *Theatre Arts* 32:43-4.

least he has marked out a path for others to try, even though he has not brought to the modern theatre quite the dignity and the magnitude he has always sought.

Several contemporary British poets—generally without Mr. Anderson's theatrical background and experience—have sought for a less conventional and at the same time more expressive form of verse drama than that represented by the plays cited above. Of the several British experiments, T. S. Eliot's 'Murder in the Cathedral' (1935) is doubtless best known and has been produced most frequently in this country. 'The Dog Beneath the Skin' (1935) and 'The Ascent of F6' (1937), by W. H. Auden and Christopher Isherwood, and Stephen Spender's 'Trial of a Judge' (1938) are other substantial efforts in somewhat the same direction, all of them interesting not only poetically, so to speak, but structurally as well. 'The Ascent of F6,'[12] for example, is written chiefly in prose, though verse is skilfully and validly introduced—i.e., within otherwise normally realistic scenes—at certain moments of highest psychological and dramatic intensity. In such instances the realistic framework of the rest of the scene is by one dramaturgical or theatrical device or another unmistakably forced into the background of attention. Except in the final scene, which is wholly expressionistic, the only other use of verse is in a series of conversations preceding each major scene. On the whole, however, these British experiments are essentially rhetorical rather than dramatic, and not altogether successful theatrically; and they have not been widely taken up.

There have been other dramaturgical developments in still other directions since the time of *Music and the Scene*. The momentum of World-War-I expressionism, as exemplified in 'Morn to Midnight' (1920), 'Masses and Man' (1921), and the American 'Adding Machine' (1923), has largely slowed down, though there are recognizable signs of its latter-day influence—e.g., in 'The Ascent of F6,' discussed above. The Epic theatre and drama of Piscator and Brecht, which in a sense adapted expressionistic technique to the needs of realistic social analysis and so-called documentation or exposition, have found several apologists in this country and, at least indirectly, have doubtless influenced some of our own recent trends. The Federal Theatre's living newspapers of the 1930's—though carefully described by their creators to be as American as apple pie—show a similar instinct to focus on theatrical 'exposition' that is at once thought provoking and stirring. The several forms of constructivism, machine-age dynamism, environment-in-motion, and the like, which have flourished under Soviet Socialism, have seemed to be only partially dramaturgical techniques or experiments. For the most part devices of production or direction, they have, except in the cinema, been as frequently applied to existing Russian and world drama as to new dramaturgical attempts.

In all these instances, however—in expressionism as such and in its later manifestations; in the Epic and other documentary forms; and in either the dynamism or the dialetical materialism of the Soviet theatre and cinema—we find two common threads. All are associated with themes of social inquiry or analysis, if not of protest or revolt; and all tend to be rapid in their tempo and violent in their appeal to audience attention. The American versions of the same cultural and theatrical trends range from John Howard Lawson's 'Pro-

[12] W. H. Auden and Christopher Isherwood, *The Ascent of F6* (New York, 1937).

cessional' (1925) and the somewhat less successful plays of Michael Gold and the Siftons, through the Theatre Union's melodramatic 'Stevedore' (Peters and Sklar) and 'Black Pit' (Maltz), to certain of the Group Theatre's efforts during the 1930's, and beyond. In some respects the most vital urge to experimentation if not change in this century has been in connection with plays which, directly or indirectly, were influenced by social or labor themes.

Indeed, such writers as Mordecai Gorelik have found here the one central development in the theatre of our time. In the vitality of appeal to a mass audience and in the dynamism of theme which the socially-conscious drama employs, in its facing—as he sees it—of the realities of an industrial and scientific civilization, Mr. Gorelik finds hope of the only new and only true theatre 'revelation' for our generation. In his widely-read *New Theatres for Old*, he writes:

> We are not compelled to share the political or social beliefs of the Soviet Union or its playhouses in order to make use of many of the artistic ideas which the modern Russian theatres have advanced. . . . Of such concepts perhaps the most striking is the belief that theatre exists to serve its audiences. With the deterioration of the Naturalistic style our theatres set foot on a road which has taken them steadily away from their audiences. The techniques of Symbolism, Expressionism, Dadaism, Surrealism and Theatricalism have pushed the thoughts of stage people further and further inward—upon their own activities, their own problems, themselves. New stage techniques were addressed to narrower and narrower circles of initiates, until the point was nearly reached at which stage people were talking only to themselves.
>
> But of course it is true, isn't it, that the stage does not exist for the sake of its own technique? It does not exist for the sake of producers, dramatists, actors, designers or technicians. . . . If a stage technique does not serve theatre audiences, it really does not function any longer, whatever else may be said for it. If the Soviet theatre has reminded us of this fact rather rudely, we may at least be grateful for the reminder.[13]

Mr. Gorelik may not be typical, or for that matter correct, in his views; and this may seem on first consideration a far cry from Appia's vision of a communal theatre. Decades ago, by a personal and professional path largely foreign to Mr. Gorelik's, Appia arrived at a conception of an all-embracing theatrical art that could also, in its way, reach all of us. Appia, in his age and out of his background and temperament, saw art, so to speak, as ultimately reaching into everyone's conception of life. In our day and from his point of view, Mr. Gorelik sees life as ultimately reaching into everyone's conception of art, if our next fifty years are to be more vital aesthetically than the last. How far apart the two conceptions remain, fundamentally, it may still be too early to say.

Practically speaking, in any case, Adolphe Appia's dream of a single communal and synthesized art-work of the future has not yet been fulfilled; and in 1949 the world of the contemporary theatre continues to abstract from the whole of his aesthetic system those portions which have most clearly to do with stage scenery and lighting. Like Wagner, Appia was essentially a musician, and, like Wagner's, his prose was sometimes diffuse, his ideas indistinct. Some of the flaws in his system, the areas of difficulty, he himself foresaw. Committed as he was to the emotional rather than the factual, the expressional rather than the meaningful, he was nonetheless conscious of the basic need for significant and communicative elements in any theory of the theatre. But what, exactly, is a proper minimum of symbolization; how, literally, is the dramatist to

[13] Mordecai Gorelik, *New Theatres for Old* (New York, 1941) 372.

keep his dramatic action and conflict wholly independent of the setting and its attending circumstances? These matters, Appia recognized, are relative; the author-composer must tend toward the expressional. Beyond that there is only the problematical.

And how, in any real sense, is the scene to be music in spatial form; how is the actual 'control' of all scenic details to be definitely indicated in the script? Here again Appia was conscious of a difficulty. On several occasions he mentioned the possibility of a system of hieroglyphics, of graphic signs or notations which would clearly and definitively control the whole range of production-factors without using words of explanation. His conclusion, however, was merely that

> to devise or to find such a system arbitrarily is impossible; it must be born of necessity. And since it is indispensable for the existence of word-tone drama as it should be, it must be left to the word-tone poet of the future to invent.[14]

These and other problems—how, for example, the 'living' art is to raise the masses to the level of art rather than lower art to the level of the masses—he left to the theatre of another day.

There remains his legacy to the theatre of the present. As to theory, he clarified the aesthetic of musical drama in general, and shed new light on Wagnerian criticism in particular. As to practice, he prophesied the intensified expressiveness and the unity of effect typical of the best of twentieth-century theatrical production, and foresaw the three-dimensional stage and the plastic, ambient light that have become accepted norms for the twentieth-century scene. Meanwhile, what he wrote of Schiller is substantially true of himself: 'He is not precise: his vision reveals the incomplete and enigmatic character common to all prophecy. . . .'

[14] *Music and the Scene*, 28.

THE THEATRE IN HAWAII BEFORE 1900

Willard Wilson

SEVERAL excellent and fairly comprehensive histories of the American theatre have appeared in the past thirty years, but without exception they have completely missed an interesting chapter—that having to do with the theatre in Hawaii. This short paper is not an attempt to remedy that omission so much as it is to call attention to it. Undoubtedly with the approach of statehood for the islands of the Pacific, the importance of this stage frontier of the 19th Century will be recognized.[1]

In 1849-50 there was in the United States a prodigious movement of people westward across the plains and around the Horn to the 'gold fields.' San Francisco was a primitive but rapidly growing shanty-town. Its *nouveau riche* citizens needed fresh food and living facilities for families, and it was quite natural that they should send to the most accessible established center of civilization, Honolulu. The Californians imported Hawaiian potatoes and oranges at $1.00 each. One cargo of oranges spoiled, goes the story, and being dumped on the slopes above Monterey Bay sprouted and by its seedlings became the ancestor of the golden industry in Southern California. Miners sent their laundry to Honolulu by sailing ship. Frontiersmen packed their children in with the laundry and sent them off to Punahou—an excellent preparatory school that was flourishing in Honolulu when San Francisco was still a cluster of flapping tents on the hills around the bay, and Los Angeles was a sleepy Mexican village.

True, in those days Honolulu contained according to popular opinion only 'American missionaries and heathen,' although Mark Twain in the 60s pleasantly corrected the statement by adding two even earlier categories—'whaling captains and government officials.' But Honolulu even then was a focal point of Pacific travel, and with it of the accompanying accoutrements of civilization, whether they be the scourge of measles and venereal disease, or the dubious blessings of the three R's and whale-boned corsets. Not far behind in the list, and as usual often mixed up with some of the more dubious elements of it, was *the theatre*.

Missionaries arrived in Honolulu in 1820 to do what they could to counteract the immoral influence of the New Bedford whalers who had been refitting their ships there for some forty years. Closely treading on the heels of the servants of God came the devotees of Thespis. There was in the islands a great native dramatic urge which had previously expressed itself in ceremonial hulas and religious incantations and ceremonies, and which the missionaries immediately

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[1] Research in the field must perforce be done for the most part in Honolulu where in the Carter and University libraries, and in the territorial Archives much of the pertinent information is available. Complete files of the *Honolulu Gazette*, *The Honolulu Advertiser*, *The Friend*, and other missionary publications are essential.

Some systematic work has been done, and more is in progress. In addition to short articles in scattered periodicals, two unpublished Masters' theses have been written in the English Department of the University of Hawaii:

A History of the Theater in Honolulu During the Reign of Kamehameha V (1863-1872), by Thelma (Coile) Brown, and The History of the Theatre During the Reign of King Kalakaua, 1874-1891, by Margaret Mary Frowe.

and short-sightedly attempted to suppress. The hulas very frequently then, as now, had surprisingly frank sexual connotations; the 'religious ceremonies,' as those of all primitive peoples, while often full of exciting symbolistic theatre, were morally a bit dangerous from the New England point of view. All of these facts in the native background, even the suppression of native theatre, plus the increasingly cosmopolitan nature of the Honolulu audience and the growth of tolerance in the second generation missionaries made inevitable the development of amateur and professional theatrical activity in Honolulu. It was an activity that was rich, diffuse, and fairly constant when one recalls that Honolulu was in 1850 a town of only about 15,000 inhabitants. (It now has roughly a quarter million.) To a mere mention of some aspects of that activity —for I can not hope to cover it even in outline form—I should like to devote the remainder of this paper. In simplifying, I shall take the risky method of categorical subdivisions.

Theatre Buildings

The missionaries followed the whalers to Hawaii in 1830 and just 17 years later, in spite of the mildly scandalized protests of the church, the first theatre in Hawaii was opened. It was called *The Thespian* and was sponsored by a group of amateurs largely drawn from business circles in Honolulu. A few performances indicated that the town did have a theatre-hungry audience, and stock was soon subscribed for a new theatre, *The Royal Hawaiian*. This was a handsome structure of 500 seat capacity which was opened with much fanfare on June 17, 1848. The season of semi-professional plays and 'Varieties' ended abruptly in mid-flight the next year when most of the potential audience and some of the performers embarked precipitately for the gold-fields of California. In 1853 *The Varieties Theatre* opened in competition with *The Royal Hawaiian*, which by then had gone through several managements. In the 60s the *Good Templars' Hall* in addition housed many a show and dramatic reading, both amateur and professional. Various other 'Halls' and semi-auditoriums were in frequent use. In other words, after the simple beginnings in 1847 there very rapidly came into being more than the usual number of 'theatres' for a 19th century American city of less than 20,000 people.

Stage facilities of none of these theatres or halls, with the exception of *The Royal*, were adequate for really professional performances. *The Royal* itself, however, was originally quite adequate as houses went in those days. Routine lighting of the contemporary hazardous variety, and a workable stage curtain were available to all comers. Occasionally, visiting actors depleted for their own good the meagre stock accessories of the theatre. The British actor Leathes, who stopped for a month between Melbourne and San Francisco about 1875, gives an account of the run-down state of the theatre in those days—a stage that had in the early days been shaken by the buskin of Booth himself.

> the stage was meagrely furnished with a few old scenes and wings, the dinginess of which almost permitted them to serve for interior or exterior, the artist's original work being hidden by a sort of fog of dust and dirt. The floor of the stage was without carpet or drugget, so we made an arrangement with the lessee to share the expense of buying a small green baize, upon the understanding that it should become his property when we should leave Honolulu. I subsequently heard, however, that two months after we left the island a company of actors arrived, and their wardrobe being scanty, they cut up our baize into green forester's uniforms.[2]

[2] Edmund Leathes, *An Actor Abroad* (London, Hurst and Blackett, 1880) 95.

Stage historians will recognize in that quotation a picture of the typical provincial theatre of the late nineteenth century, whether it be in Honolulu or Buffalo, New York.

In 1879 Honolulu erected *The Hawaiian Opera House,* at a cost of $40,000, modelled largely on the Bush Street Theatre of San Francisco, and with excellent facilities for performers. It had a 'drop curtain, draperies and interior generally considered second to none in the United States.' A full set of stock scenery was painted by the artist S. F. Porter of the California Theatre in San Francisco, and for many years the house stood on the corner now occupied by the Honolulu post office.

Actors

Honolulu, being directly on the route between San Francisco and Australia, profited greatly from that fact in the entertainment field. It was the natural rest station for weary and financially embarrassed troupes of actors who sometimes fell so completely under the spell of the islands that they took a permanent role in the Honolulu cast. Obviously anything like a full list of the performers is impossible, but the scope of it is indicated by a paragraph written by Charles Warren Stoddard, the vagabond crony of Joaquin Miller who fell in love with the islands late in the nineteenth century. Says he:

> Honolulu has long been visited by musical and dramatic celebrities for they are of a nomadic tribe. . . . In 1852 Edwin Booth played in that very theatre (Royal) and for a time lived in it . . . among those who have followed him are Charles Mathews, Herr Bandman, Walter Montgomery, Madame Marie Duret, Signor Orlandini, Madame Agatha States, Madame Josephine d'Ormy, Professor Anderson, the 'wizard of the North,' Madame Anna Bishop in 1857 and '68, the Carandinis, the Zavistowskis, etc. As for panoramas, magicians, glassblowers and the like, their number and variety are confounding.[3]

To Stoddard's list could be added dozens of names known to the student of the American and British theatre of the time: the famous minstrel man Joe Taylor with his company, the distinguished British actress Genevieve Ward, and many others. Dion Boucicault and his company were advertised to open in a series of plays in June of 1885; but shipping troubles decided him to go straight on to Australia. The contemporary newspapers indicate enough sincere disappointment at his decision to show a high degree of interest in and appreciation of the theatre.

Rarely could an entire troupe make the voyage to Honolulu from the United States. The custom was usually rather for the stars to come along, and make up their company from the minor actors and amateurs available on the ground. Occasionally, these amateurs who 'had smelled the lamp' outshone the professionals, although in the early days they were content to be carriers of spears. By 1880 the Honolulu Amateur Dramatic Club was itself putting on a Gilbert and Sullivan operetta and two or three full length plays annually.

Sanford B. Dole, whose family name is certainly familiar to everyone who likes pineapple, presided for some time over the destinies of the 'Shakespeare Reading Club' which put on dramatizations for over 25 years. They would whip out a thrilling rendition of the Witches scene, or the courtroom scene in the 'Merchant of Venice' at the drop of a hat.

Late in the century Honolulu suffered patiently the invasion of a series of 'child actors.' In 1890 the famous actor Henry Edwards (among other things,

[3] Charles Warren Stoddard, *The Island of Tranquil Delights* (Boston, Herbert Turner and Co., 1904) 196.

first president of the San Francisco Bohemian Club) brought on tour with him an 8 year old moppet by the name of Miss Gracie Hopkins of Arkansas, who played 'Little Lord Fauntleroy' to great applause, and to the enthusiastic chewing of 'Little Lord Fauntleroy Chips'—a kind of molasses candy that became the rage of the town. Six months later the 'greatest Little Lord Fauntleroy of the age, Miss Olive Berkley—' with her supporting company, blew into town, and was enthusiastically received by the same audience (presumably still chewing Lord Fauntleroy Chips).

Another definite and important source of actors should be at least mentioned, and that is the occasional British or American warship that dropped anchor outside the reef. Acting has for long been a favorite diversion with military men. Students of Early American stage history recall that General Burgoyne was a musical comedy writer of some note; and General Washington's ragged troops enlivened the black winter of Valley Forge with performances of Addison's excessively dull 'Cato.' Often ships were in port long enough to put on one or two performances of a minstrel show, a play, or a light opera with which the ship's dramatic company—and they all had one—had been whiling away the tedious weeks at sea. The players of the USS Tuscarora in 1874 and '75 seem to have been particularly well received, their work before overflowing houses at the Royal being appraised by local papers as 'up to many professionals.' The USS Pensacola was another ship always welcome in Hawaiian waters about that time because of its high histrionic standards, as in 1888 was the H.M.S. Cormorant.

By 1890 the missionaries themselves had joined hands with the devil, and had sidled into the lists. The Missionaries' Gleaners Society in 1890 was quite unashamedly giving dramatic readings, and entertaining in Buffum's Hall with 'music, tableaux and recitations' in order to raise money to further 'the missionary operations of the society.'

Audiences

Before giving a sampling of the titles of plays presented in those mid-Pacific frontier days, it may be appropriate to insert a few remarks concerning the audiences to which these variously assorted actors played their strange hodgepodge of fare. Originally, in the 1840s, the audiences were made up of sailors from the fifty to sixty whaling ships that often lay offshore at one time; from the military and diplomatic corps, representatives of the half dozen foreign countries in those days competing for the obviously strategic mid-Pacific islands; from the beachcombers, and from the few kanakas who were somewhat sophisticated and knew enough English to appreciate what was going on. With the end of the Civil War, Honolulu became in 1866 a regular stop on the San Francisco to Australia steamer haul. (It was already often made a port of call by the China run clippers.) Thus there was added a large floating population, even without the substantial missionary and 'Christian' element that was already tending to consider itself the backbone of local aristocracy.

Natives were loyal to their own dramatic entertainments, although under pressure from the missionary element, Kamehameha V in 1859 assisted the passage of a law requiring a $10 licensing fee for a 'Hawaiian show,' i.e. *Hula*, thus quite effectively by the prohibitive charge driving it underground into a bootleg status. Usually also the price asked for tickets to the playhouse, one or two dollars, made it impossible for the natives to attend.

In spite of all those things, however, plays in the early days of the Honolulu theatre seldom failed to draw audiences of two to three hundred. The city moreover was not lacking in dramatic critics in the local press who were perfectly capable of taking visitors down a peg. When the California Theatre Company arrived in August of 1880, prepared to give the mid-Pacific yokels a treat, they were somewhat set back on their heels when a local critic wrote, with a strangely contemporary sound:

> we must criticize this company for thinking it necessary to introduce so much vulgar 'gag' . . . Mr. Crosbie is the great offender in this respect. That kind of thing may please a certain section and that a very young and small section of the audience, but the bulk of both pit and boxes do not like it.[4]

That the audience was occasionally concerned with more physical things is evidenced by another note typical of the times:

> Centipedes are frequently seen in the reserved seats of the Royal Hawaiian Theatre. It is a consummation devoutly to be wished that the present manager will devise a drug to exterminate that and other reptiles.[5]

The audience had its troubles as well as the actors.

The Plays

During the approximately fifty years covered in this loose sketch, practically every type of play available in English was presented in Honolulu, and very nearly every play of any great popularity in the States saw some sort of production on the island stage. By and large, the regular companies that played the Royal in those days presented the same repertoire they had run through in San Francisco or Denver. Students of 19th century drama can imagine that most of it was pretty shabby stuff—the over-ripe sentimentalities of 'East Lynne' and 'Shore Acres,' the obvious farcicalities of 'The Elopement' or 'Peck's Bad Boy.' But by 1885 there were also occasional worthy productions of such serious social plays as McKaye's phenomenally successful 'Hazel Kirke' and Howard's 'The Banker's Daughter.' Summer audiences were titillated by lighter delicacies such as those offered by The Tivoli Gayety Company in 1890—such things as 'Fun on the Bristol,' 'Forbidden Fruit,' 'Victim of Circumstance,' and the light operas of Offenbach.

Throughout all the years of the history of the theatre in Hawaii, however, from Edwin Booth's performances in 1852 through the wartime 1944-45 GI shows put on by Maurice Evans on the University of Hawaii campus, it has been Shakespeare that formed the backbone of the theatrical literature. There was not then, and there is not yet any sizable body of indigenous drama; but in the frank slapstick of 'Taming of a Shrew,' as in the melodramatic introspections of 'Hamlet' the audiences of Hawaii have always found entertainment. The more subtle or 'difficult' plays of Shakespeare were rarely played: but the standard Shakespearian repertory of 'Hamlet,' 'Macbeth,' 'Taming of a Shrew,' 'Romeo and Juliet,' 'Merchant of Venice,' and 'Julius Caesar' are often found on the playbills in whole or represented by scenes.

Other forms of theatrical entertainment, as on the mainland, paralleled strict drama. There were circuses in Hawaii in the early 60s. In 1874 alone Honolulu was visited by the Royal Marionetteers, Mortings Combination Troupe, and the Chapman, Boniface and Breitman Troupe—all 'variety' companies. Minstrel shows were invariably presented when an American warship was in port, often by its crew.

[4] *Honolulu Gazette*, 29 December, 1880.
[5] *Honolulu Advertiser*, 22 May, 1880.

Opera in Honolulu was in a much more flourishing state then than now. In the past twenty years there has been only one at all creditable performance of grand opera in the islands—a production of 'Madame Butterfly' about 1937. Usually the Honolulu Community Playhouse, under the goading of the vivacious conductor of the Honolulu Symphony, Fritz Hart, manages one Gilbert and Sullivan show annually. Yet in 1871 Honolulu residents turned out in their best grass skirts to listen to the famous Madame States with her opera company do 'Ernani,' 'Lucia de Lammermoor,' 'Il Trovatore,' 'Faust,' 'Barber of Seville,' and 'Don Pasquale.'

On the whole one would say that the neglected history of the theatre in Honolulu in the second half of the nineteenth century parallels in general that of San Francisco, or of that other very stage conscious frontier city, Denver, Colorado. The lack of silver and gold fortunes in Honolulu inhibited the extent rather than the nature of the development. A hasty estimate would indicate that usually about two plays per month, of one kind or another, were presented. (During the reign of King Kalakaua, the 'Merry Monarch,' from 1874-1890, the average was much higher.) Considering the smallness of the theatre audience, the remoteness of the islands from mainland theatrical centers, and the complete absence in those days of a Honolulu Visitors Bureau, the showing is remarkable.

Those interested in the contemporary state of the theatre will be glad to know that there is going on now in the islands a renascence of the legitimate drama (this time largely amateur, but with professional results) through the work of the vigorous Honolulu Community Theatre and the University Theatre Guild. Last year in Honolulu there were productions comparable in many ways to the Broadway shows of 'Night Must Fall,' 'The Glass Menagerie,' 'John Loves Mary,' 'The Defeated' (the first English translation of a post-war Japanese play), 'The Beggar's Opera,' 'The Bluebird,' and 'Mr. Roberts,' to cite a few. The present season under way brings such things as 'Arms and the Man,' 'Three Sisters,' 'Romeo and Juliet,' 'The Importance of Being Earnest,' 'Lysistrata,' and 'The Good Woman of Setzchuan,' only to mention the plays that might be considered on the academic side of the ledger. The projected production during the summer of 1949 of Jeffers' 'Medea' with Judith Anderson and a local cast may well reestablish a method of production common in the 19th century, and lead to even more legitimate theatre for Hawaii. In addition it is expected that the Community Players will continue to produce top Broadway hits, in many instances months before they are released to the road in the mainland United States.

One may hazard the guess that when the islands finally become the 49th state, the account of their theatrical background will form an interesting chapter in the history of the American theatre. These 'Troupers of the Coral Strand,' to paraphrise Constance Rourke's charming title for an entertaining book, have always been for the most part Americans who for a fortunate few weeks or months had slipped the leash of the smoky, noise ridden cities from which they had sprung, and paused gratefully in the leisurely (if occasionally centipede-infested) playhouses beneath the palm trees of the islands; and although the fact was not always clear as it is now, Honolulu was even in those pioneer days the western outpost of American culture.

FREEDOM, KNOWLEDGE, AND PUBLIC SPEAKING

Ross Scanlan

JUST three years before the Reichstag voted Hitler the extraordinary powers that launched the Third Reich, I talked with a prominent political leader in southern Germany. I asked him what the principal political parties stood for and what their prospects were. As a conservative democrat, he felt that the National Socialists would serve chiefly to divert the growth of the Communist movement but would never go much beyond that. I do not now remember all the details of our conversation, but I am certain that he would have been inclined to laugh at any suggestion of imminent national dictatorship by the Nazis. Yet he was a man whose business it was to be in close touch with political trends and conditions.

It is equally certain that at that time there were few persons in the German universities who foresaw the 'wave of the future,' its nearness, or what a profound impact it would have upon the aims, methods, and materials of learning. However, by 1936 the whole world knew. In that year on the occasion of the 550th anniversary of Heidelberg, Bernhard Rust, the Nazi Minister of Education, proclaimed that science, indeed all research, was to give up its devotion to empirical and inductive methods, was to reason only deductively, and was to find its premises and assumptions in Nazi ideology. 'The true freedom of science,' he told the assembled scholars, 'is to be an organ of a nation's living strength and of its historic fate and to present this in obedience to the law of truth.'[1] Since the 'law of truth' lay in the hands of the nation's leaders, there could be no doubt of the speaker's meaning for scholarship. Lest there be any lingering doubt, however, Herr Rust four months later in a nationwide broadcast formally opening the new semester in German universities declared: 'The political duty of the young scientist and his scientific duty have been unified. The Fuehrer summons them both.'[2] In many ways this declaration is a notable example of understatement, for Hitler's summons included scientists of every age and scholars in every field of study; and the unity mentioned presented a completely one-sided arrangement in which intellectual thought was wholly subjected to political purposes.

1

We do not need to draw examples solely from the Nazi Party in what is now a period of past history. Similar theories of the validity of scientific research come to us from the USSR. As recently as July 1948, the much publicized Trofim Lysenko, president of the Lenin Academy of Agricultural Sciences, presented the same view in his report to that body.[3] Mr. Lysenko, working particularly on the application of biology to agriculture, has for fifteen years tried to establish a theory of genetics opposite to the chromosome theory.

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[1] From a news dispatch, *The New York Times*, 30 June 1936, 14. For a fairly complete translation of this address see National Socialism and Science, trans. by H. Gaitskell in *The Universities Review* 9 (1936).39-42.

[2] *The New York Times*, 8 November 1936.

[3] Trofim Lysenko, *The Science of Biology Today* (New York, 1948).

He defends his theory on the grounds that (1) it has improved Soviet agriculture, (2) it is based on dialectical materialism, (3) the Central Committee of the Communist Party and Comrade Stalin have endorsed it, and (4) the chromosome theory is a 'bourgeois fraud.' In his address he notes with horror that his theory is not taught in the universities and colleges of the USSR, although 'fostered by the Bolshevik Party and by Soviet reality.'[4] He considers the fault to lie partly in lack of patriotism and partly in laxity on the part of the Ministry of Agriculture and the Ministry of Higher Education.

Mr. Lysenko's position had been supported earlier by Professor I. Laptev in *Pravda*[5] (September 1947) in an attack on A. Zhebrak, then spokesman for what Laptev calls 'world' biology. After denying the existence of the 'pure science' and 'world' biology supported by Zhebrak, Laptev declared that there exist only a 'progressive Soviet biological science' and a 'reactionary idealistic biology.' He insisted that Soviet scientists do 'generalize everything progressive which is given by the foremost scientists of foreign lands. They develop science on the basis of comradely criticism and self-criticism. They are imbued with the spirit of life-giving Soviet patriotism, the spirit of Soviet national pride is their science, science which develops on the only solid foundation, dialectical materialism. . . .' He has this to say about the Zhebrak school, presumably referring to the university and college faculties: 'A certain backward part of our Soviet intelligensia still carries a slavish servility for bourgeois science which is profoundly foreign to Soviet patriotism.' Along with Mr. Lysenko, he would have strong measures taken: 'It is necessary to pull out decisively the rotten roots of obsequiousness and slavishness toward bourgeois culture . . . to exceed in the briefest possible time the attainments of science in foreign lands.'[6]

One month after Mr. Lysenko's report to the Lenin Academy, A. Zhebrak recanted after fifteen years of opposition. In a letter stating his position, he points out that hitherto the Communist Party has permitted both pro-Lysenko and anti-Lysenko views, but since the Central Committee of the Communist Party approves Lysenko's views, he, Zhebrak, as a party member does 'not consider it possible to retain views which have been recognized as erroneous by the Central Committee of our Party.'[7]

2

In America today we can be as blind as the Germans of 1930 if we assume that as a result of victory over Hitler the threat of dictatorship is dead, that it is confined to some particular portion of the world, or even that it can come only from one nation or one ideology. German dictatorship came as an antidote to Communism, but the tyranny that it imposed was quite as complete and thorough as anything the Communists could contrive. Clearly our first line of concern should be not the reason for destroying freedom but the fact that it may be destroyed.

Teachers of public speaking, discussion, debate, and related activities have a particular interest in questions of academic freedom. The whole history of rhetoric shows the profound effects for good or ill that corresponding social conditions and social changes have upon rhetorical theory and application. Ac-

[4] Ibid., 43.
[5] Translated with the title, The 'Truth' about Genetics, *Journal of Heredity*, 39 (1948).18-21.
[6] Ibid., 21.
[7] *The New York Times*, 25 August 1948.

cording to a well known passage in the *Brutus*, it is the overthrow of tyranny in Sicily that inspired the first methodical inquiry into rhetoric.[8] Athens, not Sparta, brought the study and practice of rhetoric to its highest development in the ancient world. The rise of tyrannical emperors and the loss of a sense of liberty[9] did more than anything else to drive students of rhetoric to cultivate hybrid blooms of style and the noxious weeds of *declamatio*.

The brightest effect of the authoritarian state upon rhetoric is too well known historically to require extended illustration; but when we reach the twentieth century, we need to notice a profound difference. The earlier tyrants drove the practitioners of rhetoric into neutral fields, isolated them, as it were, in safe territories where their work and skill could not disturb the *status quo*. The twentieth century dictator has a very different program for rhetoricians. Far from imprisoning them in an ivory tower, he drives them into the social arena as slaves who must fight for him.

The German monarchy and even the Republic had largely ignored the training of speakers, but Hitler saw very early in his movement the need for a corps of specially trained speakers. The National Socialists established at the top level of party organization an office whose exclusive function was to recruit and train speakers. Certain observers have called this office 'one of the most highly organized pieces of machinery in the whole party.'[10]

Full-time and part-time schools were set up all over Germany, especially after the National Socialists came into power, and 'refresher' courses were given for experienced speakers. Periodic examinations were held, and Party speaker certificates were issued to successful candidates. The training, we are told, was both ideological and technical.[11]

In modern times, therefore, it is safe to conclude that there will be as much practical speech-training in the dictatorship as in the democracy. The difference is profound, but it is one of kind, not quality. The word 'ideological' tells the story. I have on my desk two large volumes bearing the title: *Aufklärungs und Redner-Informationsmaterial der Reichspropagandaleitung der NSDAP und des Reichspropagandaamtes der Deutschen Arbeitsfront*. They consist of pamphlets issued from January 1939 to December 1941, telling the speaker exactly what he is to say on such topics as Unser Führer, Bolschewismus, Die Juden, Arbeitspolitik, Finanzpolitik, and a host of others. Another volume, not a very large one, entitled *Redner-Fibel* takes care of his speaker training.[12]

3

The basic differences between speech training in a free and in an unfree society are these: In a slave state speakers must be trained in thoughts; in a free state they must be trained in thinking. In the slave state the contents, patterns, and limits of thought are prescribed; and the loyal teacher naturally enforces this prescription: In the free state the teacher has every reason to concern himself primarily with the steps by which a thought—any thought—is reached.

[8] *Cicero on Oratory and Orators*, trans. by J. S. Watson (London, 1855) 413 (*Brutus*, 12).

[9] Harry Caplan, The Decay of Eloquence at Rome in the First Century; in *Studies in Speech and Drama in Honor of Alexander M. Drummond;* (Ithaca, N. Y., 1944), 295-325.

[10] Derrick Sington and Arthur Weidenfeld, *The Goebbels Experiment: A Study of the Nazi Propaganda Machine* (New Haven, 1943), 33, see also 34-40.

[11] Ibid., 34. The present writer has in preparation a paper discussing in more detail the technical aspects of Nazi speaker-training.

[12] Hans Krebs, *Redner-Fibel* (Berlin, 1935) 9. Auflage.

In a democratic society the teacher of public speaking not only has nothing to do with 'approved' thoughts, but for the most part excludes his own social convictions from the assistance he renders his students. Few teachers use their personal convictions, consciously or unconsciously, as criteria of good speaking; few feel any need to do so. The values that govern the gathering of information, the classification of it, and the processes of drawing inferences are so well defined in their own right that the teacher has plenty to do without seeking to answer Pilate's question.

The more we ponder the concept of freedom of speech, the clearer becomes the function of speech-training in a democracy. Freedom of speech is not so much an end in itself as a necessary means to freedom of thought. 'If ideas when aroused cannot be communicated, they either fade away or become warped and morbid. The open air of public discussion is an indispensable condition of the birth of ideas and knowledge, and of other growth into health and vigor.'[13] Even so moderate an exponent of liberty as Dr. Arthur T. Hadley declared that 'freedom to hold an opinion is meaningless unless it carries with it freedom to express the opinion.'[14]

There can be no doubt of the close link between freedom of speech and freedom of thought for those who remember that progressive thinking is never exclusively an individual enterprise. Thinking necessarily involves the integration of individual effort with group effort. In every field advancement of knowledge and understanding comes only when there is an unhindered interplay between the work of the individual and the work of the group. At any one point the individual may advance the group; at many other points the group carries him along. It is to implement his own thinking that the individual joins appropriate societies and works with them. This free but close and consistent relation between individual and social action can come about only where there is freedom of speech as well as freedom of thought.

Just as freedom of speech is an essential of free thought, so freedom of thought is an essential condition of human progress. It was John Stuart Mill who said that a state which 'dwarfs its men' for the sake of greater efficiency will ultimately find that it has lost the power vital to progress.[15] Bertrand Russell testifies that 'freedom of opinion is important for many reasons,' but 'especially because it is a necessary condition of all progress, intellectual, moral, political, and social.'[16] 'Creative energy,' declares Professor Laski, 'is liberated only in the atmosphere of freedom.'[17]

In few places is that last sentence more true than in the classrooms of public speaking. Speech training in a democracy is a means of teaching the student to search for new ideas, to reappraise old ones, to learn how to think in that empirical and inductive fashion which is anathema to the totalitarian state. Where the sense of freedom is lacking, where authority sets precise and narrow

[13] John Dewey, Philosophies of Freedom, in *Freedom in the Modern World*, edited by Horace M. Kallen (New York, 1928) 270.

[14] Arthur Twining Hadley, *The Relations between Freedom and Responsibility in the Evolution of Democratic Government* (New York, 1903) 95. The use of the adjective 'moderate' is justified, I think, not only by the general tenor of the work cited but more specifically by his estimate of Bagehot's *Physics and Politics*, p. 99.

[15] *On Liberty* (London, 1901) 219.

[16] Freedom and Government, in *Freedom; Its Meaning*, edited by Ruth Nanda Anshen (New York, 1940) 256. See in the same work, Benedetto Croce, The Roots of Liberty, 25; Albert Einstein, Freedom and Science, 388. Walter Bagehot's entire work *Physics and Politics* could be cited, but especially the lecture entitled Age of Discussion.

[17] *Liberty in the Modern State* (New York, 1930) 70.

limits upon the content of thought, the student-mind will, to borrow a line from Croce, 'tend to drone its arid, mechanical assertions over and over again, without variations, deriving such animation as it can from an accompaniment of threats.'[18] In the whole range of elements which make up effective communication there is no substitute for thinking: and even when the concern is with old ideas, there is no genuine thinking without a sense of performing independent judgment.

Moreover, this emphasis upon thinking developed in an atmosphere of freedom applies with as much validity to the average student as to the exceptional one: 'not that it is solely, or chiefly, to form great thinkers, that freedom of thinking is required; on the contrary, it is as much, and even more indispensable, to enable average human beings to attain the mental stature which they are capable of.'[19] There is no distinction between genius and the average man in Laski's statement that 'men who cease to think cease also in any genuine sense to be citizens.'[20]

4

In society as a whole, in even the most democratic society, authority has many claims upon our loyalty and submission. No one, short of advocating some condition of anarchy, denies it. But obviously we must exercise the utmost caution in approving these claims. It seems to me reasonable to assume that authority has less need of our personal concern than has freedom. Almost a hundred years ago Mill wrote: 'Society has now fairly got the better of individuality; and the danger which threatens human nature is not the excess, but the deficiency, of personal impulses and preferences.'[21] Certainly no documentation is required to support the assertion that whatever changes social authority has undergone, it has lost no strength since the middle of the nineteenth century.

The arguments used to support extension or intensification of authority are many and plausible. We are reminded that social coordination is a necessary condition of man's existence and that some form of central direction is necessary to social coordination. We are told that an emergency is at hand calling for special measures which only authority can meet or that we must embrace one authority in order to offset the threat of another. Stability and security are placed above freedom, and authority is put forward as the only means of securing them. The claim is made that it is natural to most men to follow the leader. The natural and inescapable irritations inherent in the democratic process are emphasized; freedom is classified as an ideal; and we are tempted with the concept of the benevolent dictatorship. It would go far beyond the space and resources available to this paper to try to list and analyze all the arguments.

But neither the number nor the plausibility of such contentions need impair our judgment on the central issue. Inevitably, these arguments in the hands of enemies of freedom betray their true nature and intention. The appeal for social coordination becomes the 'efficiency' argument of the dictator. Emergencies become a chronic element of man's experience. The German people escape Communist tyranny by embracing Nazi tyranny. The willingness of people to be led is exalted into the *Führerprinzip*, and so on.

[18] Croce, 25. Cf. the appeal to governmental force in Lysenko's attack on the universities.

[19] Mill, 62.

[20] Laski, 105.

[21] Mill, 113.

Logically and morally we must accord great weight to the arguments for authority; but nothing need compel us to such a degree of assent that we can no longer distinguish between a democratic society and a dictatorship. We may be confused by these arguments in abstract discussion, but we can successfully put them to the test in concrete situations. In such situations we know when we have surrendered some form of freedom or when it has been taken away from us, and, regardless of elaborate theories and rationalization, we generally know why. We may be confused by the complexity of the theoretical problem, and our understanding may be clouded by the pressures that act upon us; but we do not lose our ability to recognize in specific situations the difference between freedom and restriction, the loss of one or the advancement of the other.

A public speaking classroom is just such a concrete situation. When, as reasonable social beings, we have made all the appropriate concessions to authority, the difference between a free and an unfree condition in the classroom still is obvious. It becomes obvious in a series of specific decisions which have to be made to conduct the business of the class. An unfree condition is clearly indicated in the decision to avoid certain topics as 'unsafe,' even when we find a less challenging word to describe them. It is indicated in a preference for the policy which excludes such topics rather than for one which considers them and exposes them to the available means of rebuttal. It is evident in any situation where fear or expediency rather than general interest determine the agenda.

5

In the free pursuit of knowledge 'authority' is earned, not imposed. It is the result of special qualifications, usually of research in relevant fields. It exercises its influence through achievement. In unfree education 'authority' is largely political and social, even in the fields of scholarship; and it exercises its influence through force and fear, or what might be more politely called a heightened sense of expediency. In free education opposition is expressed through the processes of refutation; in unfree education, by means of censorship and exclusion. No matter how confusing the abstract, philosophical question of freedom versus authority may be, on the level of concrete experience, of specific events and decisions, we cannot fail to be aware of these distinctions or of the choice which they offer us.

The decision to act in support of free knowledge must be made in the classroom, and it is one in which, fundamentally, there can be no compromise. Confronted with the proposal to consider ideas which, for one reason or another, they deplore, the teacher and the students must choose between censorship and refutation. Working together in the classroom, they can foster a mind-set that automatically strives for independent judgment, that looks naturally for evidence and reasoning rather than for doctrinaire conformity. Let us hope they will remember John Milton: 'Let [Truth] and Falsehood grapple; who ever knew Truth put to the worse, in a free and open encounter?'

GRADUATE STUDIES IN INTERPRETATION

Wallace A. Bacon

THOUGH it is historically one of the oldest branches of speech study, interpretation comes very late to the field of graduate research. Much of the reputation which has been built by scholars in speech rests upon original investigations in rhetoric, public address, corrective speech and audiology, and the materials of speech education, in areas where knowledge is of primary importance but where oral skill on the part of the investigator is hardly a real requisite. Those departments of speech concerned largely with individual skills (theatre, radio, interpretation) have continued to make their contributions chiefly by providing practical training for the student, though of course technical studies in theatre and radio have appeared. Interpretation, indeed, seems to some students not susceptible of development on the graduate level, because they regard it as an art which depends upon creative talent rather than upon scholarship, in which the graduate program is primarily interested.

It is true that the core of studies in interpretation is, and ought to remain, the development of oral skill in reading. In this sense interpretation is a basic course serving all the areas of speech. But as a way of approaching literature, and as a way of communicating to others all that literature has to offer, interpretation is allied as closely to areas outside speech as it is to areas within the confines of the speech department: to English, to foreign languages, to philosophy, to aesthetics, to psychology, and even to such apparently remote fields as history and anthropology. In this sense, whatever concerns the content and creation of a piece of literature is the proper concern of the student in interpretation. It is in this broader study of interpretation that the graduate program, which is only now coming to the serious attention of those concerned, must lie. For no matter how skilled the oral reader may be in the use of voice and body, no matter how effectively he may succeed in communicating meaning and emotion (or meaning-emotion), he does not, under present conditions, qualify in most graduate schools unless he also possesses a body of knowledge which permits him to speak with some authority on the history, nature, and function of his skill, and of the materials in which it is centered. Certainly on the Ph.D. level, a dissertation cannot take shape upon oral skill alone.

It is too early to say just where the graduate program in interpretation may eventually lead. Some of the lines which it may well follow may be marked out now; some of them are already fairly well laid down. It is only with active investigation on the part of both student and teacher that the total area of research will gradually

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clarified. Meanwhile, it is important that such investigation begin.

While it is probably true that at least the earlier undergraduate courses ought to continue to emphasize creative reading, and not to thrust the student headlong into problems with which he is not equipped to deal, even these courses should provide the student with opportunity to apply principles of criticism to his material. One teacher has objected, for example, that present methods of teaching interpretation as an undergraduate discipline do not prepare students for graduate work, and that his students in advanced courses have complained that their undergraduate work consisted of reading isolated selections with no instruction in the approach to imaginative literature. While undergraduate instruction is not to be regarded primarily as a preparation for graduate training, the graduate school has a right to expect that students entering for advanced work in interpretation should be reasonably competent not only to read aloud but to understand critically the material which they read.

On the senior and graduate level, it seems unquestionable that students ought to be trained in the thorough and detailed study of specific pieces of literature. No graduate student in interpretation should be permitted to go forth without having some understanding of the problems of literary form and its relation to content, without having directed his attention to such matters as style, point of view, tone, structure, prosody, vocabulary, emotional appeals and meaning, historical placement, and philosophy. The question is always, of course, 'What is the relation of these matters to oral reading?' The importance of intelligent study to the reader is the point to be stressed. Nor should such work be permitted to degenerate into a kind of nebulous impressionism: it must be directed by teachers who are themselves prepared to cope with the analyses. And it must result, eventually, in the reading aloud of the materials which have been so analyzed.

Such an attitude towards the study of interpretation will indicate at once certain lines of research which may profitably be pursued by the advanced graduate student. There are, first of all, literary studies for which the highly-trained reader is peculiarly equipped: careful studies of imagery, general critical studies taking as their objective the illumination of text, and studies in prosody. Studies of imagery ought not, it needs to be said firmly, to result finally in a tabulation of kinds of imagery, though that may well be a step towards the end result. Unless imagery studies contribute to a clearer understanding of the poet's effects and serve to clarify and to augment meaning, they remain largely busy-work, and the student who is forced to make them, failing to find them of value, ends by assuming that they are only another academic delusion. Critical studies of text ought to concentrate on text, bringing to bear upon their analyses all the methods by which an intelligent and discerning reader prepares a text for oral interpretation. This kind of study (one less and less frequently to be found in our language departments) is one of the most valuable of all literary studies. Much, too, remains to be done in the investigation of prosody, which is too often neglected in current research.

Secondly, there are perhaps studies to be made in the relationships between rhetoric and poetic. It is still uncertain what the results of such research might be, but the attempt ought to be made.

Third, interpretation is still badly in

need of a series of historical studies which will make clear the line of development which oral reading has followed. Professor Mary Margaret Robb's book on the subject, which discusses briefly the English backgrounds and traces speech in American educational institutions, does not profess to be a complete study. Its excellent foundations ought to be built upon.[1] Adequate studies remain to be made of the major exponents of interpretation, too. Some have been ably treated, but many remain mangled in M.A. theses and in term papers, frequently studied without proper historical perspective and without adequate judgment.

Fourth, it is probable that a thorough bibliographical study would be of immense value to workers in interpretation. An annotated and descriptive account of past studies (or, if need be, a series of such accounts) would serve as a useful guide not only to students but to those engaged in research.

Finally, studies need to be made in a variety of special fields to fill in gaps which exist in our knowledge. It would be extremely valuable to know what the relationships are between the work being done in interpretation and the work being done in remedial reading, and to learn how interpretation can assist in the larger problem of training students to read silently so as to obtain the best results. The relationship between interpretation and studies in psychology needs to be explored, in particular matters of emotional response, empathy, attention, etc. Aesthetics and interpretation meet upon these same grounds, and the contributions of the one area to the other would bear examination. The relationship between interpretation and the oral skills of the ministry, though it has been explored at some points, still seems to call for further study. And it is certain that some students in interpretation may make a genuine contribution to the field in the area of educational method, for the task of sifting and winnowing the past discussions of method is far from ended. It is possible, too, that someone will do a first-rate study in the vexed problem of oral reading of drama, about which there has been so much troublesome confusion.

The studies here indicated are necessarily described in only the most general terms, but they do point out lines which may profitably be followed in graduate studies.[2] With these suggestions ought to go a warning: Such studies must be directed with the most careful attention, and must be made by properly qualified students. The production of impressionistic essays will do nothing to raise the level of research in interpretation; the employment of foggy metaphysics will only leave studies in interpretation where too many of them have long lain. There is no reason why a dissertation in interpretation should not be as carefully reasoned, as thoroughly supported by research and proper documentation as a dissertation in other areas of speech. Hence great care must be exercised in encouraging students to work for advanced degrees in interpretation, and the student who has only a high level of oral skill to recommend him must unhappily be firmly discouraged—unhappily, because what he possesses is highly deserving of recognition, but in the

[1] One such study (on the development of the Natural School of Oral Interpretation in the eighteenth century) has within the past year been completed at Northwestern University, as a doctoral dissertation, by Daniel Vandraegen, of the University of California at Los Angeles.

[2] I have commented briefly on the general field of interpretation in The Province of Interpretation, *Illinois Speech News* (Fall, 1948), pp. 6-7. Further remarks on the nature and conduct of undergraduate work will be found in The Teaching of Interpretation, shortly to appear in *College English*.

present state of learning is not the product expected of the advanced degree. On the other hand, it is gravely to be doubted that a graduate degree in interpretation ought ever to be given to one who is inferior in oral performance. The exact balance of fine scholarship and fine oral skill in perhaps an ideal too seldom achieved, but it is the goal towards which the work in interpretation ought to move. And if it does, it is quite likely that the result will be some of the most valuable studies yet made in the field of speech.

HOW GOOD IS BRITISH RADIO?[1]

Giraud Chester

WHEN Herbert Hoover told the first annual radio conference in 1922 that 'It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education, and for vital commercial purposes to be drowned in advertising chatter,'[2] among the listeners who took his words to heart there appears to have been an Englishman. That Englishman was a key official in the British Post Office department who had come to the United States to observe our budding radio industry and to report back recommendations for broadcasting policy. In the same year, the radio manufacturers in Britain were licensed by the Postmaster-General to join forces in the British Broadcasting Company (then a private company, but since 1926, a public corporation), and a unique service was launched. It was broadcasting without commercials, financed directly by listeners, and run as a chartered monopoly.[3] The British Broadcasting Corporation was established on December 20, 1926 as a public non-profit corporation vested by a royal charter renewable every ten years with a monopoly over all broadcasting in Great Britain and governed by a Board of Governors ranging in number from two to seven, appointed by the King-in-Council for terms not to exceed five years. Its chief executive officer is the director-general who is charged with the administration of the BBC. Vaguely similar to an organization like, say, the Tennessee Valley Authority, the BBC is relatively independent of the government of the day by virtue of its chartered status, but its chain of responsibility to Parliament is maintained through a license and agreement with the Postmaster-General. Thus, markedly different from the highly competitive and commercialized American system, the BBC has nevertheless seemed to thrive. In its more than 25 years of existence, it has been investigated by three committees and its royal charter has been successively extended.[4] In 1946, the Labor government issued a White Paper on the broadcasting system it inherited from the Conservatives and unhesitatingly asserted that the BBC 'is best suited to the circumstances of the United Kingdom' and that 'taken as a whole, the achievements of British broadcasting since 1926

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[1] The writer wishes to express his gratitude to the 14 BBC executives who permitted him to interview them at length, and to Professor W. A. Robson of the London School of Economics, who allowed him to read the unpublished revision of Professor Robson's essay on the BBC which appeared originally in his volume, *Public Enterprise*. Mr. Norman Luker, formerly director of talks for the BBC and now its chief North American representative, read the manuscript and offered helpful suggestions. Needless to say, the writer assumes sole responsibility for the accuracy and validity of all factual and interpretative statements contained herein.

[2] Quoted in Federal Communications Commission, *Public Service Responsibilities of Broadcast Licensees* (Government Printing Office, March 7, 1946).41.

[3] See R. H. Coase, Origin of the Monopoly of Broadcasting in Great Britain, *Economica*, 14 (August, 1947).189-210.

[4] Sykes Committee (1923), Crawford Committee (1925), and Ullswater Committee (1935). See reports of these committees (H. M. Stationery Office, Cmd. 1951, 2599, and 5091).

will bear comparison with those of any other country.'[5]

But the skeptical American may have some questions to ask. How does BBC programming in drama, variety, news, music, and sports compare with ours? Is there any difference between the BBC and systems of government-run radio common to all totalitarian regimes? Has the BBC encouraged the discussion of controversial issues and made radio a valuable tool of democracy? Has the BBC taken leadership or lagged behind technically in FM and television? What does the average Britisher think of the system?

To the Londoner who pays the one pound ($4) annual tax on his radio the BBC offers three to five simultaneous programs from which he can take his choice. With only one long and ten medium wavelengths available to the United Kingdom under the Lucerne agreements of 1933, the BBC, which must use some of these wavelengths for its European service, has found it technically impossible to increase the number of separate facilities for listeners at home.[6] In fact, is is only since 1946 when the BBC decided to utilize a frequency then being shared by a low-powered Latvian station that a third national choice became possible. Unfortunately, a few weeks before the service was inaugurated, the Soviet-controlled station, for unannounced reasons, upped its power and forced the BBC to use only a feeble signal which could not be heard clearly even in parts of London.

From 9 a.m. until midnight, however, over a hook-up blanketing the British Isles, the BBC sends out from London the Light Programme which attracts some 60 per cent of the listeners. The Home Service, broadcasting from 6:30 a.m. until 11 p.m., constitutes the second choice and draws about 39 per cent of the audience. The technically bedevilled and much publicized third national program is called, quite simply, the Third Programme. This is the famous 'high brow' service created three years ago in response to criticism that the BBC was failing to provide adequately for intellectuals. The Third Programme is broadcast from London from 6 p.m. to midnight and to it is attracted the remaining one per cent of the radio audience.

Like U. S. networks, the BBC aims to win mass audiences with good entertainment. But unlike its American counterparts which, under commercial pressure, usually tend to cater to the lowest common interests, the BBC has been assigned a definite cultural responsibility, frankly paternalistic, to elevate public tastes and standards. Sir William Haley, its director-general, has described BBC programming as resting

> on the conception of the community as a broadly based cultural pyramid slowly aspiring upwards. This pyramid is served by three main Programmes, differentiated but broadly overlapping in levels and interests, each Programme leading on to the other, the listener being induced through the years increasingly to discriminate in favor the things that are more worthwhile. Each Programme at any given moment must be ahead of its public, but not so much as to lose their confidence. The listener must be led from good to better by curiosity, liking, and a growth of understanding. As the standards of the education and culture of the community rise so should the programme pyramid rise as a whole.[7]

2

Squarely at the base of the pyramid is the Light Programme which broadcasts a frothy schedule of quiz, audience

[5] *Broadcasting Policy* (H. M. Stationery Office, July 1946), Cmd. 6852, p. 6.
[6] Ibid., 10-1.

[7] Sir William Haley, The Responsibilities of Broadcasting, The Lewis Fry Memorial Lectures delivered in the University of Bristol, May 11-12, 1948. Published by the BBC, No. 2223, p. 11.

participation, variety and comedy shows, light music, children's adventure stories, and serial dramas (without the soap, of course.) BBC comedy and variety have a strong vaudeville flavor and, in some instances, painfully resemble Abbott and Costello. The quiz shows, with up to 15 million listeners, are rather modest affairs, giving away prizes ranging from five shillings to two pounds. Sandwiched in between these programs are the cultural and informational items: daily concert hours featuring popular symphonies and concertos; plays like 'What Every Woman Knows' and 'The Corn is Green'; occasional talks on current affairs; newscasts and documentaries; and a daily review of Parliament. The Forces Educational Broadcasts, 15 minutes daily, directed at British troops, are also in the Light Programme because it has good coverage in parts of Germany. Some Light programs skillfully interweave education and entertainment, as in 'Picture Parade' which, one week last year, began with a spirited discussion of film censorship between a movie producer and an official of the British Board of Censors (Q. 'Why can't a man and woman be shown in a double bed, but instead must have at least one foot touching the floor?' A. 'Well, you've got to stop someplace.'), followed with an interesting discussion of background film music using a studio orchestra for demonstration purposes, and concluded with scenes from *Oliver Twist*. In 1947, the Light Programme reduced the amount of its variety entertainment by one quarter, increased the number of its serious programs, and nevertheless attracted even more listeners than it had before.[8]

The Home Service, which aims at a well-rounded program structure to appeal to all elements in the community, is the second level of the pyramid. Like the Light Programme, the Home Service offers many comedy and variety shows, but it carries the burden of serious political talks, educational broadcasts intended for the schools, and good music and drama. Indeed, it has presented some of the most popular BBC programs like ITMA ('It's That Man Again'), 'Saturday Night Theatre' which resembles the Lux radio theatre, and 'Music-Hall,' a straight variety show. The 'Brains Trust,' (similar to 'Information, Please,') 'The Critics,' (a weekly discussion of the arts by a half dozen prominent critics,) and 'World Theatre' (presenting plays by Chekov, Euripides, Shakespeare, and Ibsen) are regularly scheduled features. London and six regional stations make up the Home Service. Each of these stations takes some programs from other regions and also produces many of its own, thereby serving as an outlet for local talent and program experimentation. A listener with a fairly good radio generally can pick up one or two other regions in addition to his own. When the Prime Minister wants to address the nation, he does so over the Home Service, usually after the 9 p.m. news which is considered a national platform. Sometime ago, the Home Service broadcast a series of weighty talks on atomic energy on eight consecutive evenings immediately before the news. The BBC, which is convinced that large audiences will listen to serious broadcasts if their imaginations are sufficiently stirred, was pleased to note that for every one of the talks the radio audience never dropped below seven million and on three topped eight million.[9]

The Third Programme, at the apex of the cultural pyramid, is dedicated to

[8] Ibid.

[9] Ibid., p. 16.

the proposition of broadcasting the best music, literature, and talks under the best possible conditions, free from the demands of mass appeal and the tyranny of radio's rigid time schedules. How great that tyranny has become in U. S. radio can perhaps be best illustrated by the infrequent hearings given Beethoven's Ninth Symphony, even in recordings, because its 65 minutes running time simply cannot be handled in the standardized hour program. Like editors of a well-subsidized 'quality' magazine, Third Programme directors are free to schedule authoritative interpretations of the classics and frequent hearings of the new or unfamiliar. In the Third Programme's first year, 50 per cent of its broadcast hours were given over to music, 20 per cent to drama and poetry, and 15 per cent to talks and short stories. There were 54 broadcasts of 29 complete operas as well as numerous hearings of contemporary music.[10] Shaw and Shakespeare figured prominently ('Man and Superman' took four and a half hours), but, even so, time was found for two hour-and-a-half broadcasts of a new play by an American writer which has yet to be seen on Broadway. Talks are usually 15 to 30 minutes long and often longer; literary and political essays plus book reviews by outstanding writers and scholars are most common. Plato's *Dialogues,* handled with artistic simplicity, have graced many an evening. How all these varied cultural features are combined into a program schedule can be judged from the following listing of one evening's programs last year:

6:00 Bartok's violin sonata no. 2
6:25 The Catholic Church and European Politics—two opposing views
6:55 Balakirev's piano sonata
7:35 The Soviet Idea—a critical discussion
8:15 Musical recital—songs, harpsichord, and piano duet
8:40 The poetry of W.B. Yeats—selected readings and a critical inquiry
9:20 Mahler's 'Das Lied von der Erde'—broadcast from Holland
10:40 Form and content in the cinema—a book review
11:00 18th century chamber music
11:20 George Meredith—a talk by Siegfried Sassoon
11:40 International affairs—a commentary by a BBC correspondent
11:55 Close down

Programs begin on schedule, but they often end a little early. With typical lack of orthodoxy, the Third Programme fills these interludes with neither recorded music nor spot announcements, but with prose readings of such material as the medieval tales by Sir Walter Scott.

3

Contrary to widespread American belief, the BBC is not cut from the same cloth as the government-run radio systems common to all dictatorships. The British Parliament, having removed the head of an intractable king 300 years ago to establish its independence, does not now propose to surrender its preeminence to a usurping microphone. If political reputations are to be made, they must be made within the party organization in the House of Commons and not in a radio studio. It would be incompatible with the notion of impartiality, the argument runs, for a radio monopoly to develop its own political personalities comparable to crusading commentators like Walter Winchell and Fulton Lewis, Jr., and it would place in the hands of BBC officials excessive power to shape public attitudes were they not limited and directed by some form of Parliamentary supervision. Thus, the BBC is ordered to 'broadcast an impartial account day

[10] *BBC Yearbook, 1948,* (London, 1948).70-1.

by day by professional reporters of the proceedings in both houses of the United Kingdom Parliament.'[11] Rigid regulations have been set up governing the assignment of broadcast time to the various political parties in order 'to remove from the party in power the temptation to use the state's conrol of broadcasting for its own political ends.'[12] Ministers of the Government are allowed to broadcast from time to time on non-controversial matters, but if a Minister is inadvertently controversial, the Opposition has a right to reply. There are 12 official party broadcasts each year, apportioned according to the total votes cast for each party at the last general election. The current ratio is six Labor, five Conservative, and one Liberal. Each week the BBC invites an MP to give a talk on 'The Week in Westminster,' drawing upon the different parties in roughly the same ratio, but with some representation of independents. This basis is also used to regulate all other appearances by MP's at the microphone on the notion that, since it is impossible for personality and subject matter to be left separate in the minds of a great many listeners, ('many non-political appearances at the microphone can gain an MP just as much, if not more popularity than many political ones').[13] Party whips advise the BBC in selecting MP's to broadcast on 'The Week in Westminster,' but their advice is not binding. In the vast majority of broadcasts involving controversial discussions, the choice is wholly the BBC's. The present policy is substantially different from that followed in the 1930's when the BBC was characterized by a rigid political timidity which reached a peak of ineptitude when Winston Churchill, a Conservative party dissident, was denied any of the party's radio time to protest the Munich pact. In essence, British radio policy seems keyed to the principle that the struggle for party leadership and control must be fought on the floor of Commons where it constitutionally belongs, and that for the microphone to arrogate this function would, in the long run, be dangerous to the democratic process. Radio, in other words, must follow, not lead, the Parliament in the defense of the nation.

In carrying out its mandate for complete impartiality in dealing with controversial issues, the BBC, prohibited by its license from broadcasting its own opinions on matters of public policy,[14] has not, under its present director-general at least, taken the easy way out by banning the discussion of *all* controversy. Instead, it has programmed discussions of issues which most U. S. stations wouldn't touch with a ten foot pole. In a memorable debate last year, Bertrand Russell clashed with a Jesuit priest in an argument over the existence of God. Seven talks on Soviet communism were followed by an eighth in which a leading communist debated the soundness of the series with a non-communist. A weekly 'Friday Forum' broadcasts extemporaneous debates on politics by MP's and journalists. An agreement between Parliament and the BBC provides that MP's may not take part in controversial broadcasts about matters that are the subject of legislation and the BBC may not broadcast discussions of topics that are known to be the subject of major debates in either House during the following fortnight. This is an unwieldy arrangement

[11] *License and Agreement*, November 29, 1946, between H. M. Postmaster General to and with the BBC (H. M. Stationery Office, Cmd. 6975), 5.

[12] *Broadcasting Policy*, (H. M. Stationery Office, July 1946), Cmd. 6852, p. 7.

[13] Sir William Haley, op. cit., p. 6.

[14] *Broadcasting Policy*, (H. M. Stationery Office, July 1946), Cmd. 6852, p. 8.

requiring *ad hoc* decisions in numerous marginal cases that causes much chafing both among BBC program planners and Parliamentary back benchers many of whom hope to see the agreement revised or dropped altogether. Criticized from the point of view of public policy, it may be conceded that the agreement serves to protect Parliament's position as the nations number one forum, but it prevents radio from educating public opinion and clarifying issues at the very time popular interest is most intense.

News broadcasts are marked by an impartiality and reserve often bordering on straight dullness; the emotionally-loaded words which spice U. S. news reporting are stripped from all BBC copy and the announcers are instructed to avoid sensationalism or coloring in delivery. Incidentally, BBC news editors are directed to dictate rather than to write news copy in order to capture a conversational style. While complete objectivity can scarcely be achieved in a field like journalism, the BBC has achieved wide recognition for reliability and fairness, particularly in the handling of domestic news. This is attested by the clean bills of health it has repeatedly received from an ever-suspicious Parliament and by the endorsements of American correspondents who have worked abroad. BBC reporting of foreign affairs seems somewhat less satisfying in objectivity, tending as it does to reflect British national interest as interpreted by the Foreign Office. Nevertheless, BBC news attracted a tremendous European audience in competition with Goebbels' propaganda machine during the war. An old lady in Holland is reported to have written during the Nazi occupation: 'Nowadays I believe nothing but the BBC and the Bible.'[15]

[15] Quoted in T. O. Beachcroft, *British Broadcasting*, (New York and London, 1946), 20.

The BBC maintains a staff of foreign correspondents upon whom it calls for news-commentaries. The analyses, written in a reasoned and judicial style and eschewing sensationalism, are clearly editorial in character and are labeled as such. Since 1941, the news department has broadcast a very popular 'Radio Newsreel,' to which our more recent world news round-ups with pick-ups from scattered correspondents bear much resemblance.

Probably the most distinguished work done by the BBC in the social field has been its pioneering of the radio documentary. These topical inquiries have sought to clarify important social problems by casting factual material into a dramatic mold. Programs like 'Focus on Berlin,' 'Crisis Report,' 'Displaced Persons,' and 'British Justice' have required painstaking research and imaginative writing. 'Meet the People,' a Light Programme series, humanized the industrial crisis for the people of Britain by the bringing to the microphone workers from many key industries who faced their fellow citizens not as 'garlanded or beribboned "Stakhanovite" heroes, but as honest-to-God men and women doing their skilled best in all kinds of conditions.'[16] When the Labor government launched its socialized medical service last year, the BBC features department marked the occasion with a factual documentary on the nation's health which, it was said, did not at all meet with the approval of the Minister of Health who could not, without the embarrassment of a major public row, do anything about it if the BBC chose to stick to its guns, as it did.

The BBC has lagged behind U. S. radio in the technical developments associated with FM broadcasting. The

[16] *BBC Yearbook 1948*, (London, 1948), 79.

war cut off the manufacture of receiving sets for commercial sale, but inasmuch as the BBC claims to be prepared technically to transmit on the higher frequencies (the Third Programme goes out experimentally on FM), one would have expected post-war manufacturers to commence large-scale production of FM receivers. This has not been the case. In television, however, the BBC took world leadership in 1936 and televised the Royal Coronation less than a year later. The service was suspended for nearly seven years during the war, resuming in 1946. The giant strides taken by U. S. television in the last two years have drawn it ahead of Britain where only about 100,000 viewing sets have been sold, but the longer experience of the BBC in televising drama has given it a know-how in make-up, costuming, and staging which attracts many U. S. producers seeking technical advice.

To run its radio and television services, including overseas broadcasts, the BBC occupies 32 different buildings in London and has a staff of 11,000. Employees are now on civil service and have no tenure, but employment policies are much like those of government service. The BBC is the largest employer of musicians in Britain, maintaining in addition to the famed BBC Symphony a number of smaller orchestras. Interestingly enough, the BBC has had its difficulties in contract negotiations with the musicians' union over fees to be paid for remote pick-ups from hotel dance floors and concert halls. For guest musicians, actors, and speakers, fees are determined by bargaining, but they never approach Hollywood and New York figures. Ordinary talk programs usually pay a guinea a minute, or about $60 for a quarter of an hour. H. G. Wells demanded and got 100 pounds. Since the BBC often rebroadcasts good programs, the over-all fees mount to higher figures.

Sports like cricket and Wimbledon tennis matches are always covered by the BBC, but sometimes listeners are denied the broadcast of a major sporting event because the BBC refuses to pay the requested fee. Thus, the Mills-Lesnevich boxing bout last year which drew a capacity crowd was not aired because the BBC offer of $1000 was turned down by the fight producer as 'ridiculous.'[17]

BBC domestic services are financed by the license taxes. It supplements its income with a number of successful publications. *Radio Times*, which prints the weekly program schedules and carries advertising, has the staggering circulation of 7 to 8 million at twopence a copy and is considered the best commercial advertising medium in Britain. It yields an annual profit of about $3 million. The *Listener*, which publishes outstanding BBC talks, has a more modest weekly circulation of 150,000. A grant-in-aid from the Treasury pays for overseas broadcasts, much as funds appropriated by Congress pay for the Voice of America.

One of the healthiest features of British broadcasting is the extensively published radio criticism. Certain MP's specialize in BBC operations and are quick to question the government about breaches of broadcast policy. Most newspapers and journals of significance carry radio critics who review new programs. Their comments about stale formats in variety shows call to mind John Crosby's notes on U. S. radio. W. E. Williams, of the *Observer*, has remarked about the 'robust spirit of experiment which appears to be abroad in the BBC.'[18]

[17] New York *Herald-Tribune* (European Edition), July 23, 1948.

[18] London *Observer*, July 4, 1948.

BBC drama shows, while outstanding in many respects, are good targets for criticism because the producers tackle ambitious scripts, but the superlative acting is often vitiated by crude sound effects and the absence of background music. Morever, the BBC's almost complete reliance on adaptations of stage plays has thwarted the development of truly creative radio dramatic writing such as, for example, that produced by the Canadian Broadcasting Corporation with extraordinary imagination and brilliance.[19]

Any evaluation of the British radio system must face up to the unpleasant possibility of personality blacklists which, by virtue of the monopoly, could prevent an individual from ever obtaining access to a microphone. It has been alleged from time to time that speakers who are held in disfavor by certain BBC executives never receive invitations to broadcast, while favored individuals are afforded frequent opportunities. Security blacklists were maintained during the war, but the BBC vehemently denies the existence of any such barriers or favoritism in peacetime. Some serious British critics, who do not want the American system, nevertheless would like to see complete regional autonomy in broadcasting and the setting up of several BBC's to bring competition into play.[20] Another parliamentary committee will soon be making an investigation in connection with renewal of the charter and this proposal no doubt will be carefully considered. Using FM wavelengths, which are more abundant than standard frequencies, should remove any technical obstacles which previously could not be overcome.

It cannot be gainsaid that the BBC offers its listeners far more good music than U. S. network radio (in the same week, 63 programs for 46 hours of good music compares with 24 programs for 14 hours broadcast by the four U. S. networks) and about the same amount of featured drama (11 plays for 11 hours against 14 plays for nine hours.)[21] But BBC productions often lack the sparkle and polish of many of our best shows. There are, however, no singing commercials and no irritating repetitions of brand names—for many people, singularly important items in the balance of judgment. (A recent survey of New York listeners showed that one-third would be willing to pay a $10 annual tax to get radio programs without commercials.)[22] It is difficult to say how well the BBC is accepted by its listeners and whether they would, if given the choice, perfer the American system. Like most people, the British tend to accept what they get. Both nations are pretty well committed to their present arrangements which, to a large extent, reflect their national characters. Percentage-wise, not quite

[19] For an interesting critical discussion of BBC drama by a British critic, see A. V. Cookman, A Dramatic Critic Listens, *BBC Quarterly*, 2 (January, 1948).221-4. Cf. Vincent Tovell, Letters in Canada, *University of Toronto Quarterly*, 17 (April, 1948).278-85.

[20] Sir F. W. Ogilvie, perhaps the most impressive critic of the BBC by virtue of his former post as director-general from 1938 to 1942, scores his major points on the monopoly aspect of British radio. In a letter to the London *Times* on June 26, 1946, he wrote, '. . . monopoly of broadcasting is inevitably the negation of freedoom, no matter how efficiently it is run, or how wise and kindly the boards or committees in charge of it. . . . The BBC itself, as good as it is, would gain vastly by the abolition of monopoly and the introduction of competition. So would all the millions of listeners, who would still have the BBC to listen to, but would have other programs to enjoy as well. So would all would-be broadcasters gain. If rejected by the BBC, they would have other corporations to turn to.'

[21] Week of June 27 to July 3, 1948.

[22] Charles H. Wolfe, What the Public Thinks about Radio Advertising, *Printer's Ink*, 224 (July 2, 1948).30-1. A nationwide survey by the NORC found that 20 per cent of respondents said they would pay a license fee of $5 a year if they could hear radio programs of the present standard without advertising. Paul F. Lazarsfeld and Patricia L. Kendall, *Radio Listening in America*, (New York, 1948).59-61.

as many British families as American have invested in radios.[23] That the BBC has succeeded in becoming part of the fabric of normal British life was indicated beyond dispute in a recent case before the King's Bench in London. The father of an eight year old boy was suing for damages for a head injury his boy suffered in an automobile accident which allegedly led to a mental illness. The disputed evidence involved whether the boy was actually sick. When the father submitted as proof the fact that the boy disliked the radio, the Judge, without hesitation, awarded damages, remarking, 'That is so rare, he must be ill.'[24]

[23] In August 1948, of the approximately 50 million people in the United Kingdom, 11,324,400 held licenses for radio and television receiving sets. (Associated Press Dispatch, *Ithaca Journal*, October 28, 1948). On January 1, 1948, of approximately 143,000,000 people in the United States comprising 39,950,000 families, 37,623,000 families had radio receivers in working order. (*Broadcasting*, December 20, 1948, p. 27.) Population figures taken from *World Almanac 1949*. Almost all families in both nations have radio receiving equipment. The British make fairly extensive use of wire broadcasting through commercial radio relay exchanges. See R. H. Coase, Wire Broadcasting in Great Britain, *Economica*, 224 (August, 1948).194-220.

[24] London *Evening Standard*, July 2, 1948, p. 4.

THE STATUS OF COURSES IN RADIO

Harry M. Williams

THE 1948 annual report of the ASSOCIATION'S Radio Committee called attention to certain problems in the area of radio. The committee believed that a year's work had uncovered enough evidence to warrant a careful study of the courses now offered in that field. The multiplicity of titles to designate comparable courses, the wide range of credit value presented by these courses, the apparent lack of agreement in the content of courses with a similar title—all indicated a chaotic condition. The report also found cause for study of the minimum limits of the physical facilities necessary for adequate instruction in this area. As a result the committee recommended that the ASSOCIATION take positive steps to establish sound standards for a basic curriculum in the field of radio.

The report called attention to the lack of a terminology which has common meaning for all those concerned in the field of radio. For example: To some people the phrase *radio education* indicates the training of students for a vocation in radio broadcasting. To others it apparently means the use or preparation of radio broadcasts as a supplement for classroom teaching, while for others it involves public relations broadcasts carried out by an educational institution.

Study revealed that radio as an area of the speech field apparently involved three rather distinct divisions at the college level alone: 1. activities centered about the training of individuals to enter commercial radio, 2. activities centered about training in the appreciation of radio, and 3. programs designed to train teachers both at the secondary and at the college level. These three categories seemed to be championed by three types of interests: 1. the professional training institution, 2. the liberal arts tradition institution, and 3. the teacher training institution.

A study of the work being carried on by other groups concerned with academic standards in the field of radio earned the highest respect of the ASSOCIATION'S committee. The committee reported itself in accord with the findings and recommendations of such groups as the University Association for Professional Radio Education in so far as their standards and objectives applied to the professional level they were intended to cover. However, the ASSOCIATION'S committee felt that these recommendations do not provide the answer to all the problems facing the educator. The fact that a majority of the educational institutions do not project programs as extensive as those provided for by the University Association for Professional Radio Education forces us to consider the objectives and the work of institutions which fall within the scope of only such an ASSOCIATION as our own.

In an effort to provide better understanding of the existing situation in the field, the committee reported a study of college courses in radio. Lacking syllabi for the courses, the committee reasoned that a fair basis of judgment

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would be the official statements of courses in college catalogues. Of the 572 institutions listed in *American Universities and Colleges*,[1] 218—approximately 38 per cent—were chosen for study. Care was used to select a proportionate number of representative schools of the three types: coeducational colleges and universities, men's colleges and universities, and women's colleges and universities.

Analysis of the catalogues of the 218 institutions revealed that courses in the field of radio were offered by 115 schools. Of these institutions twenty-one schools were actively engaged in some type of radio broadcasting on the campus. Two types of actual broadcasting were indicated: educational stations on the free air and carrier-current stations. Twenty-one schools reported actual broadcasting facilities; some forty-nine others were engaged in providing their students with broadcasting experience by way of more or less frequent remote transmission to nearby commercial stations. It should be added that some of this latter group seemed to engage in such activity on only rare occasions. Thirteen institutions were apparently attempting to teach radio broadcasting with only recording or public address equipment. Forty-one institutions professed to offer courses of instruction in radio broadcasting although they were utterly lacking in equipment. The committee concluded that basis exists for question of academic standards where courses are offered without even rudimentary facilities.

The report offered several tables analyzing the number of courses and the hours of credit available in radio in the various institutions studied.

[1] *American Universities and Colleges*, ed., A. J. Brumbaugh, fifth edition, (1948), American Council on Education.

TABLE 1

NUMBER OF INSTITUTIONS:	NUMBER OF COURSES:
36	2
24	1
11	3
9	4
9	6
5	5
3	7
3	9
2	10
2	13
2	14
1	11
1	12
1	15
1	17
1	19
1	20
1	25
1	28
1	29

This table reveals that 52 per cent of the institutions studied offered no more than two courses in the specific field of radio. It is this fact which makes the recommendations of the University Association for Professional Radio Education of little value to our own ASSOCIATION as a device for raising standards or improving course content. It is apparent that most of the institutions studied are not engaged in actively preparing individuals for a vocation in radio.

Table 2 reported the number of hours of credit offered in the field by the various schools.

Item 2 of the Standards of the University Association for Professional Radio Education specifically recommends that 'one-fifth to one-fourth of the total credit hours [earned in securing the bachelor's degree] must be in specific radio courses.' To meet this requirement an institution must offer from twenty-four to thirty semester hours, or their equivalent quarter hours, in specific radio courses. Only thirteen of the 115 institutions studied met such provisions. The report concluded that a large percentage of the schools do not wish to expand their offerings in radio

TABLE 2

Credit Hours Offered:	Number of Institutions Making the Offer: Semester Hours:	Quarter Hours:
2	10	1
3	10	1
4	13	2
5	1	0
6	21	1
7	1	0
8	3	0
9	7	1
10	1	0
11	2	0
12	5	0
13	1	0
14	1	0
15	3	1
16	1	0
18	1	1
19	1	0
20	2	0
21	0	1
23	1	0
24	1	2
26	0	1
30	2	0
36	0	1
38	1	0
39	1	0
42	1	1
54	2	0
64	1	0
65	1	0
71	0	1

beyond modest limits and that any problem concerned with raising standards within these limits must fall to such an ASSOCIATION as our own.

The report called attention to another aspect of our problem. Among the 115 institutions studied, Speech Departments appeared responsible for the nature and content of the radio courses in eighty-one cases. Control centered in the English Department in twenty-one instances. A separate Radio Department handled courses in ten institutions, while the Department of Journalism taught the courses in four. In nine other situations various other departments were involved. In more than one institution courses in radio were offered by several departments. While members of our organization are concerned most frequently, they sometimes may not be in a position to determine academic policy.

While the report recognized the tendency in college curricula toward variance in the titles of courses having very similar content, it concluded that such variety was carried beyond bounds in the field of radio. The title of a course, all too often, appeared actually misleading. An attempt was made to separate survey or orientation courses from those treating the more particularized divisions of the field. It was found that courses concerned with a survey or comprehensive view of the entire radio field were offered at the freshman level in twelve instances. Thirty-nine schools offered this work at the sophomore level; fifteen placed it in the junior year. Four instances were found where such courses were credited at the senior level; in one case the course carried graduate credit. In at least one case a course offered at senior level appeared very similar to another offered at the freshman level in the same department. While the two courses were evidently vastly different, it was thought that either the title or the description or both should be clarified—particularly since persons not familiar with academic routine might be concerned in evaluating them.

The study revealed that exactly twenty-five different titles were in use to cover what appeared to be courses having very similar content. *Radio Speech* seemed to be the most popular title for a beginning course surveying all aspects of the field. Such a course is offered by forty schools. But while there was agreement on course title and apparent agreement within bounds on content, there was little agreement on the credit such a course deserved. Credit ranged from a minimum of two quarter hours in one institution to a maximum of six semester hours in four others.

There was an almost equal difference of opinion as to whether the course deserved two or three semester hours for one semester. Eleven schools adhered to the first practice, while twelve found justification for the second.

Radio Speaking, the second most popular title, selected by twenty-three institutions, presented almost exactly the same pattern of disagreement over credit value. The next most frequent title for the first course was *Introduction to Radio Broadcasting* offered by nineteen institutions. Nine schools preferred *Principles of Broadcasting*. Eight used *Broadcasting Technique*, six used *Fundamentals of Radio Broadcasting*, which five shortened to *Radio Broadcasting*. Four preferred *Radio Technique*, and three offered *Introduction to Radio*. Two schools selected *Fundamentals of Radio*, and there the agreement ceased altogether. Fifteen other titles were found, some as ambiguous as *Program Types* or *Radio and the Public Interest*. While there is always the possibility that one may have misjudged the content of a particular course, it should be added that the committee submitted the more misleading titles to a university registrar and to employing agents of comercial radio stations for evaluation of the catalogue statement of probable course content. In each case agreement was reached as to the probable nature of the course.

Confusion seemed to exist in some of the more specialized courses in the field. A course entitled *Radio Workshop* is regularly scheduled in eleven institutions as a laboratory course, and may be repeated for credit up to a maximum limit in five schools. But in one school the same title is given as an extra-curricular activity carrying no credit. And three schools listing such a course indicate no facilities whatsoever. In the courses in *Radio Production and Direction*, writing is included as part of the course content in eleven instances. Acting, announcing, newscasting, and sports broadcasts are evidently included as part of the course content on occasion. Eight institutions indicate they emphasize dramatic plays as the content of the course rather than all types of radio program production and direction. In short, there seemed evidence of some need for study of course content and credit allocation.

The report found instances meriting praise. Two institutions offer internship courses which place the advanced student in the practical enviroment of a cooperating commercial or educational station. But only eight schools see fit to offer seminars in this area; and apparently only one institution offers a course in the *Teaching of Radio*. We are evidently making little effort to supply a trained group of specialists to teach the subject matter of this area.

The report found certain instances which indicated a possible lack of academic standards. Some branches of the academic family might question three quarter hours of advanced credit for a course in *Student Research Projects in American Place Names*, a study of the pronunciation of American city and town names. Members of the language faculties might question courses in *Study of Language Pronunciation* as offered by three institutions, particularly when those courses profess to survey in two semester hours the pronunciation of Latin, French, German, Spanish, Italian and Russian.

To summarize the work of the committee, the report concluded that sufficient evidence had been uncovered to warrant a careful study of the courses now offered in the field. While it may be too much to hope for any progress in re-

ducing the multiplicity of titles used to designate comparable courses, it certainly should not be too great a task to secure some degree of agreement in course content and course credit value. The committee plans to secure course syllabi in an effort to learn further facts and hence be in a position to make recommendations. Secondly, some standards should be established regarding the minimum limits of physical facilities necessary for adequate instruction in this field. Since there is an apparent difference in the educational objectives of various institutions, the responsibility for such a study might best be assumed by the SAA; we are apparently pressed to do our own house cleaning. The report concluded with a recommendation that a serious attempt be made to establish sound standards for a basic curriculum in the field of radio.

HIGH SCHOOL STUDENTS RATE DRAMATIC ARTS

Ernest Bavely

WHAT importance does the average high school student attach to the more commonly cited reasons for studying dramatic arts: radio, television, motion picture and screen? Finding the answer to this question formed the basis for a study conducted by the writer in the spring of 1948. The results are reported below and are offered with the hope that they possess some value for teachers and directors.

Early in March, 1948, the writer prepared and mailed to 42 high schools in 32 states a questionnaire listing six reasons usually cited for the study of dramatic arts in the secondary schools. Students were asked to rate these reasons from one to six. The six reasons were worded and listed in the order shown below:

> Learn how to make better use of theatre, radio, televison, and motion pictures as means of wholesome recreation and entertainment. (Hereafter referred to as Reason 'A'.)
>
> Learn more about the opportunities for employment which exist in the theatre, radio, television, and motion pictures. (Hereafter referred to as Reason 'B'.)
>
> Acquire better command of language, better physical and emotional control, and improve my personality. (Hereafter referred to as Reason 'C'.)
>
> Learn how to recognize good theatre, good radio, good television, and good motion picture entertainment, making it possible for me to 'shop' for my entertainment in these fields. (Hereafter referred to as Reason 'D'.)
>
> Gain a broader knowledge of the history and art of the theatre, radio, television, and motion pictures, thereby making it possible for me better to understand and appreciate these art forms. (Hereafter referred to as Reason 'E'.)
>
> Learn more about the opportunities for worth while hobbies which exist in theatre, radio, television, and motion pictures. (Hereafter referred to as Reason 'F'.)

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Replies were received from 36 high schools, with the number of questionnaire sheets returned representing the opinions of 883 students. The ratings given to these six commonly cited reasons are shown in the following table:

TABLE

(The figures at the top of each column indicate ratings assigned by students. The figures within each square show the number of students assigning the rating indicated at the top of the column. For example, 39 students gave a rating of 1 to Reason 'A'; 147 students gave a rating of 2 to Reason 'A', etc.)

	1	2	3	4	5	6	Total	Average rating
'A'	39	147	215	226	170	84	881	3.64
'B'	159	120	93	108	139	255	874	3.81
'C'	508	182	69	52	41	31	883	1.96
'D'	81	225	200	183	108	66	863	3.16
'E'	62	151	165	173	165	158	874	3.84
'F'	44	70	119	118	226	294	871	4.25

On the basis of first choice ratings given by students, reason 'C' stands far ahead of others with a total of 508 marks. The other reasons rank as follows in terms of first rate ballots: 'B'—second, 'D'—third, 'E'—fourth, 'F'—fifth, and 'A'—sixth. On the basis of the average of all ratings cast for each reason, 'C' still retained its first place position, but the order of popularity for the other reasons changed as follows: 'D'—second, 'A'—third, 'B'—fourth, 'E'—fifth, 'F'—sixth. In other words, the 883 students replied to the writer's questionnaire as follows:

First Reason

To acquire better command of language, better physical and emotional control, and improve my personality.

Second Reason

To learn how to recognize good theatre, good radio, good television, and good motion picture entertainment, making it possible for me to 'shop' for my entertainment in these fields.

Third Reason

To learn how to make better use of the theatre, radio, television, and motion pictures as means of wholesome recreation and entertainment.

Fourth Reason

To learn more about the opportunities for employment which exist in the theatre, radio, television, and motion pictures.

Fifth Reason

To gain a broader knowledge of the history and art of the theatre, television, and motion pictures, thereby making it possible for me better to understand and appreciate these art forms.

Sixth Reason

To learn more about the opportunities for worth while hobbies which exist in the theatre, radio, television, and motion pictures.

On the basis of grades reported by the students, a check was made of the grade standing of those who chose 'C' as their first reason for wanting to study dramatic arts. The check showed 125 students with A grade, 229 with B grade, 93 with C grade, and 5 with D grade, or an average of B minus for the 452 students reporting grade standing. The reason for this check was to determine, to a degree at least, the scholastic standing of the students who chose Reason 'C' as their first choice. On the basis of the figures given above, it is safe to conclude that these students employed some measure of discriminative thinking in marking their questionnaire sheets. At least their grades would indicate they possessed the intelligence necessary for discriminative thinking.

A check was also made of the grade standing of those students who gave Reason 'F' (see table above) a rating of 6th place. This check showed 70 students with a grade of A, 141 students with a grade of B, 63 students with a grade of C, and 2 students with a grade of D, or an average of B. Here again there seems to be sufficient evidence to conclude that these students exercised intelligence in marking their ballots.

It is interesting to note that of those students who gave Reason 'C' first choice 334 had taken or were taking at the time a course in dramatics, while 154 had no experience with curricular dramatics. A comparison of three schools offering courses in dramatics with three schools which did not, seemed to indicate a tendency on the part of those students with experience in dramatics courses to distribute their first choice votes among reasons other than 'C' while those lacking this experience showed a strong tendency to confine their first

choice to Reason 'C'. This comparison would seem to indicate that courses in dramatics do tend to show students that there are other worthy reasons for studying dramatic arts besides that of acquiring language and emotional controls and improvement of personality. Of course, it should be remembered that at the age-level represented by the students answering the questionnaire, matters such as language and emotional control and personality improvement assume positions of tremendous importance. It must also be admitted that many dramatics teachers tend to stress the importance of poise, ability to speak well, and personality adjustment.

Students were also requested to indicate the relative position of radio (including television), motion pictures, and theatre as sources of knowledge contributing to their educational and cultural growth, in comparison to other sources such as the home, community, school, church, magazines and newspapers. Two-thirds of the students reporting felt that the school led all other sources as a contributor of knowledge to their educational and cultural growth. Next in the order rated by the students were home, church, and the press (newspapers and magazines). Radio stood in fifth place, while in sixth, seventh, and eighth places were community, motion pictures, and theatre respectively. If we are to be guided by the views expressed by these students, it becomes pretty clear that dramatic arts take a position secondary to the school, home, or church as a source of knowledge for educational and cultural development of our youth. On the basis of the opinions expressed by these students, neither radio nor the films seem to have the pronounced effect upon the minds of our young people that we have been led to believe is the case. The same can be said of the theatre, but it should be remembered that opportunities to see theatre productions are extremely limited, if not nonexistent, for a great many high school students, including the majority of those who replied to the writer's questionnaire.

A further check on the matter of motion picture attendance among the students replying to the questionnaire revealed the following information: 480 students attended the movies once a week, 187 attended twice a week, while 47 attended three or more times a week. Thirty-one students indicated they seldom or never attended the movies, 37 reported attendance of less once a week, while 45 reported they attended only once or twice a month. The fact that more than three-fourths of these high school students attended the movies at least once a week is pretty good evidence of the popularity of films among young people. On the other hand, the admission by these same students that the motion pictures rank seventh, as explained above, in providing information of an educational and cultural nature would seem to show that high school students attend the movies for reasons other than the pursuit of knowledge.

The time spent by these students listening to the radio averages about three hours per day. One hundred thirty-three students replied that they listened about one and a half hours per day; 204 students spent 2 hours per day; 152 students 3 hours per day; and 140 students 4 hours per day. Other students wrote that they listened 5, 6, 7, 8, and 10 hours a day, but this was undoubtedly 'passive listening,' as may have also been the case with many of the other students who replied to this question. In the case of radio also, it would seem that high school students listen for entertain-

ment and other reasons, but not for the purpose of obtaining knowledge. That task, according to these students, seems to be entrusted primarily to the school.

It is not the purpose of the writer to draw any 'profound' or 'startling' conclusions from the information given above, but there is at least one major implication that deserves attention. The writer served in recent months as a member of a committee which did some preliminary work in determining what constitutes adequate content for a course or courses in high school dramatics. The committee ended its work by concluding that before the content of such a course or courses could be determined, more evidence should be assembled for the purpose of ascertaining the educational and cultural needs of our high school students. The 883 students whose opinions I have attempted to summarize in this article seem to make it clear that, as far as they are concerned, a course or courses in dramatic arts should first of all produce tangible and lasting improvement in language, emotional control, and personality. Those whose task it may be to plan the content of such courses will do well to keep these goals in mind. We are teaching students, not subject matter, and when students tell us what they expect from our teaching, we have a moral as well a professional obligation to give them the materials and instruction for which they sense a need.

AN ANALYSIS OF THE DELIVERY OF THE SPEECH OF FIRST GRADE CHILDREN

Elise Hahn

In an article which appeared in the October 1948 issue of THE QUARTERLY JOURNAL OF SPEECH, the content and form of the speech of first grade children was examined. These analyses of the factors of delivery are based on the same observations and recordings of the 116 children.

The speech of these six and seven year old children was recorded by means of a wire recorder in two situations: 1. with a hidden microphone during the usual classroom share-and-tell or conversational period, and 2. in a situation in which the child alone with the investigator identified small objects and told a story about a picture.

In addition to the analysis of the content and form of the children's responses, an examination of rate, phrasing, pitch changes, loudness, vocal defects, and articulation was made from the transcribed recordings and the real situations.

To judge the vocal and articulatory aspects of speech, one cannot set up objective measurements. The experience of the person making the evaluations must be the basis for the acceptance of the judgments. The investigator has been engaged in voice training and speech correction with children and adults for some thirteen years. Much of her work has been in speech clinics.

RATE OF SPEAKING

When the children spoke spontaneously in front of their classroom audiences on some experience or about some object they had brought to show to the group, the mean rate in words per minute was 129.25. Seventy-nine responses were timed; the other thirty-seven were shorter than three sentences and thus were eliminated from the timing. In the second situation, in which the child alone with the investigator told a story about a picture, the mean rate was 81.36 words. Several factors account for the difference in rate between the two types of situation. In the classroom the child spoke from his own experience and knew, in no matter how vague a way, what he wanted to talk about before he volunteered. In the second, although the skating-pond topic of the picture was familiar, he had to organize his ideas as he spoke. Also, in the classroom the competitive and often interrupting audience may have induced some excitement, while the child speaking alone to the interested, quiet adult felt no such emotion.

The rate of 129 words per minute is by no means rapid. Fairbanks,[1] in citing studies on the reading rates of adults, came to the conclusion that speaking rates probably average around 120-140 words a minute. Betts[2] has examined speaking rates of 4th, 5th, and 6th grade children who were re-telling a story. The mean rate cited in his study was 105.7 words. The greater confidence in retelling one's own familiar experience

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[1] Grant Fairbanks, *Voice and Articulation Drillbook* (New York, 1940).

[2] E. A. Betts and O. R. Bontrager, Research Studies in Elementary School Language No. 1. *University of Iowa Studies: Studies in Education*, 9 (1933)2:7-32.

may contribute to the faster rate of first grade children.

The ranges of rate were great: 60-248 in Situation 1, and 34-170 in Situation 2. It was noted that in some schools children generally spoke faster or slower than in other schools. The median rate for each class of the eleven groups was found. The number of children consistently above or below this median rate in each group was discovered. Fifty-eight per cent of the total showed the tendency to use consistently fast or slow rate in the two types of situations in comparison to the median rates of their own groups. This only means that these individuals were habitually rapid or slow speakers in spite of the difference in situations. The other children varied rate with situation.

It may be said that the rate of speaking in telling an experience or in describing is approximately the same for these first grade children as for adults.

Phrasing

The procedure for the analysis of phrasing was somewhat arbitrary. Phrasing was considered as a means of making meaning clear by dividing the spoken words into groups by means of perceivable pauses. Of course, a great variety of phrasing is possible for most oral sentences. The phrasing of these children's speech was considered good if the grouped words showed logical and unified meaning. For example: 'And you know what? The puppy wasn't sick for us. I think it had eaten coal/ or got squeezed/ cause it couldn't breathe very good.' This was considered well phrased. If pauses broke into word groups so that the remarks lacked comprehensive organization, the phrasing was termed broken. For example: 'I could / say/ once there was a / ice-skating pond. And I / moved up to Windsor and we / had a lota / fun skating there.'

In the audience situation, 15 per cent had consistently excellent phrasing, but 56 per cent showed consistently broken phrasing. In Situation 2, the percentage was 26 excellent, 37 broken. This indicates that broken phrasing is very common at this age level. It would be interesting if a similar examination could be made of the spontaneous speech of adults.

The responses were examined to see if individual children were consistent in excellent, adequate, or broken phrasing in the two situations. Over one-third were consistent.

In answer to the question of whether or not broken phrasing was associated with fast rate, it was discovered that half those who had broken phrasing spoke above the mean rate and half below. The two habits were not then likely to be interdependent.

Pitch Changes for Expression of Meaning

Pitch changes were examined for extremes in use to see if wide or near-monotone fluctuations were characteristic of the children's speech. Wide inflections and very sudden shifts such as are obvious in the enthusiastic speech of young children could be noted as well as narrow ranges and monotones.

In the audience situation, 25 per cent used wide inflections and 37 per cent narrow. Surprisingly, the percentages were the same in the second situation. This does not mean that the children were consistent in pitch change usage; only 37 per cent showed consistency in both situations. After hearing the wide pitch inflections of children at play, one should seriously consider the use of monotones by such a large percentage.

The children gave every evidence of interest after they had volunteered to speak and seemed to have little trepidation. One reason for the monotones may have been that often the speaking situations created by the teachers did not seem to require that the speaker interest his audience. Those situations in which the teacher suggested reasons for communicating or manipulated the environment so that the speaker sought to 'talk with' his listeners, generally did not show this use of monotones. When the teacher approved by her manner or her verbal comment the rattling off of the experience as if the aim of the speaking were not communication with the group but a quick recital of events, both monotone and rapid rate were evident.

The children with very wide inflectional patterns were also immature in appearance and manner. Since their speeches were for the most part undramatic, the moderate pitch changes were thought to indicate the greatest maturity. The extensive use of monotones, however, indicates that classroom teachers could profitably talk about ways of sounding interesting and give evidences of greater animation in their own speaking.

The use of patterns of pitch was uncommon; five children in the first situation and fifteen other children in the second used pitch patterns. Patterns in the first situation were associated with a hesitant manner; in the second, a number of children assumed before the investigator the old-fashioned 'reciting' tone, going into a sing-song style that may have been accepted by parents who encouraged the giving of 'pieces' or by teachers in oral reading. Patterns are likely to develop at a later period when the pattern is an acquired habit of nonresponse to the content of speaking.

No relationship could be found between the use of broken phrases and wide or narrow pitch changes.

Loudness of Response

Extremes of loudness of response were checked. Twenty-five per cent of the children spoke with inadequate loudness, and only 1.7 per cent with excessive loudness. In the second situation, 15 per cent spoke too softly and 3.8 per cent too loudly. Only one boy talked loudly habitually. Of the 29 with nearly inaudible speech before the group, 15 were boys, 14 girls. Eight of these used the inaudible voice in both situations. The others spoke only to the teacher in the audience situation and apparently had no feeling for speaking out to the group. Teachers often sat next to the children who spoke and either by touching them or by leaning forward and fixing the children with their eyes, indicated that they, the teachers, were the most important or sole listeners.

Vocal Faults

The faults most frequently observed included obviously poor quality, extremes in habitual pitch, rhythm, and manner of breathing during speech. The presence of these defects did not mean that the children needed speech correction. High pitch is often due to immaturity, and gasping for breath to excitement. Thirty-five per cent (41) of the children in the audience situation and 34 per cent (36) in the second situation displayed vocal faults. Of these children, the defects of 32 per cent (34) were consistent in both situations (19 boys, 15 girls). Only seven of these children had defects serious enough to demand immediate speech correction. The others needed voice improvement such as a classroom teacher should be trained to provide.

Two children of the 116 stuttered, one severely. The latter's articulation and quality were also distorted because of poor structures: open bite, high palate, and large thick tongue. One boy cluttered, one child was excessively breathy, one nasal, and two had chronically hoarse voices.

Nineteen of these 34 children spoke at extremely high pitch levels in both situations, 24 in the audience situation. Of these 24, 71 per cent spoke above the mean rate of speaking for the group. Since high pitch levels and rapid rate are the results of physical tension, it is not surprising that the two occurred together.

All of the children had been rated by their teachers on leadership. An examination of these ratings showed that there were far fewer leaders and about twice as many followers among those with vocal defects than among the entire group. This was true also for the children with articulatory defects.

The habits of these children with vocal defects in phrasing, pitch changes, loudness, rate, and amount of speaking are presented on the table with data on children with articulatory defects.

Physical Activity

An unsuccessful attempt was made to judge physical activity during speaking. The speaking situation was usually too complicated or the speech too short for such an analysis. The observation of awareness of audience expressed in eye contact was of interest. Fifty-seven per cent of the children looked at the group to which they spoke; 36 per cent looked at and spoke only to the teacher; the few remaining looked at the floor. The matter of looking at the audience depended to a great extent on the actions of the teacher and her 'intrusion' into the speaking situation.

If the child speaker sat in a chair, he invariably played with the rungs or back or held onto the seat and thus limited his gestures to head and trunk movements. Very few children used descriptive hand gestures either for this reason or because they were holding an object to be shown.

Articulation

In the second situation in this study, each child was given a box of small objects and toys to identify. The test was set up, not to analyze the articulation closely, but to indicate if it were excellent, adequate, or faulty. Consequently the test was kept simple: some forty one-word replies were sought. An additional judgment was made on the articulation when the child next told a story about a picture.

The advantage in using the wire recording is that the speech can be played over and over for checking. An articulatory analysis was also made in the real situation.

None of the children had consistently perfect articulation, nor should they be expected to at this age. The speech of many children showed excellent articulation in the naming but some carelessness in conversation, such as the substitution of [n] for [ŋ], omitting [ð] in such words as *there, this, then* or [h] in *he*. If such faults were inconsistent in use, the articulation was termed good.

One hundred and five children were recorded in the second situation. Of these, 63 per cent used good or adequate articulation. Thirty-seven per cent showed errors consistent enough to be called actual faults. Of these, 27 were boys, 12 girls. Ten Negro children were included and showed racial differences in their speech. For the 29 remaining, the following sounds were faulty (in order of frequency): [ŋ], [ð], [ʍ], [ʒ].

[dʒ], [s], [-t], [ɵ], [-l], [z], [h], [ʃ], [r], [tʃ]. Twenty-six children unvoiced endings consistently (g, d, z, dʒ) and 12 distorted vowels.

The [ŋ] fault occurred only in context and may well have been an acquired carelessness. The defect of the [ð] was not often a substitution but rather an extreme assimilation with the [n] preceding, since *and* was used frequently before the [ð] word.

Davis[3] has found the [th] the most commonly mispronounced. Poole[4] has found [ð], [ɵ], [s], [ʃ], and [ʒ] to be the five sounds latest in development.

Eight of these 39 children had very high voices; their speech was clearly infantile. Five additional children had infantile speech and lisped (3 protrusion, 2 lateral). Of these, one had protruding teeth, one, upper front teeth missing, two, very wide spaces between the teeth, and the fifth a normal bite.

Seven other children with infantile speech had no structural deviations, but six were small in size and had retained all of the baby teeth except the two lower front. Obviously, the physical maturation was late.

Two children with indistinct articulation had upper front teeth missing, but no lisp was present. Three with poor articulation had pronounced open bite.

In rating these children, the teachers indicated that they believed that a greater per cent in this defective-articulatory group were below average in scholastic achievements than the per cent below for the entire group. Possibly the defective group was generally immature. The poor articulation may also have affected the teachers' judgment since reading skills were no doubt influenced. Few of these children were considered leaders.

The following table compares the aspects of the speech of the children with articulatory defects, of those with 'good' speech, of and those with vocal defects. Eighteen children were in both the defective articulation and the defective voice classifications.

Fifty-five children or 52.38 per cent of the entire group showed articulatory and/or vocal defects. May the investigator repeat, lest she be considered biased because of her speech correction background, that only 10.48 per cent of

TABLE

	Children with articulatory defects	Children with 'good' speech	Children with vocal defects
Total number in group	39	50	34
Median total words in Situation 1	28 words	63 words	36 words
Median sentence length in Situation 1	9.38 words	9.69 words	9.44 words
Phrasing:			
Excellent:	23.08%	12.86%	8.69%
Adequate:	23.08%	41.03%	26.09%
Broken:	53.84%	46.15%	65.22%
Pitch Changes:			
Wide:	11.54%	12.86%	17.39%
Moderate:	26.93%	41.03%	21.74%
Narrow:	61.54%	46.15%	60.87%
Mean rate in Situation 1	131.15 words	129.62 words	141.17 words
Inadequate volume	23.08%	15.38%	65.22%

[3] Edith A. Davis, The Development of Linguistic Skill in Twins, Singletons, and Only Children from Age Five to Ten Years, *University of Minnesota Institute of Child Welfare Monograph Series*, 14 (1937).

[4] Irene Poole, The Genetic Development of the Articulation of Consonant Sounds, University of Michigan, unpublished Ph.D. thesis, 1934.

the 105 children who recorded in both situations needed immediate speech correction. Of these eleven children, two stuttered, one cluttered, two had hoarse voices, one nasal and also lisped, one a voice break, three lisped, and another had extreme infantile speech.

The remainder of these 55 children needed speech improvement in the classroom. If infantile speech continues into and beyond the second grade, these children will need more help than the average classroom teacher can provide. Physical and social maturity of course affect speech development. Maturation will take care of some of the defects. However, one has only to listen to college and adult public speaking classes to wonder if indistinct articulation, inaudibility, and monotonous voice are not perpetuated in our school systems.

Implications

The extensive incidence of vocal and articulatory defects among these first grade children, of whom almost 80 per cent came from middle and upper class families, shows the need for speech improvement programs.

If one observes the speech activities in many classrooms, one will agree with the investigator that much of the poor use of voice is induced by repeated handicapping situations in the schoolroom environment and by the attitudes of the teachers, either expressed verbally or read in cues in the behavior. The teachers observed who talked about the meaning of and reasons for communication, who acted as if the speaking were pleasurable and stressed the social interplay of ideas in the actual speaking situation, who appeared eager to consider each child's ideas on their own merits and each child as a prospective and interesting contributor to the real life activity—these classroom teachers were actually teachers of speech whose children were speaking with ease and enjoyment.

A SURVEY OF STATE REQUIREMENTS FOR SPEECH CORRECTIONISTS

Sister M. Cyprian Spradling, Ad.PP.S.

STUDENTS who are majoring in Speech Correction are faced with the practical problem of meeting requirements for certification in that area of our country in which they choose to engage in professional work. The college teachers in departments of speech who are directing the teacher training of these speech correction majors are the logical ones to solve these students' problem.

The purpose of this report is to make easily accessible in summary form the current requirements for certification as speech correctionist in the various states. The data recorded here were obtained through the months of January to December, 1948.

A request was sent to each state department of education for information on that state's requirements. Twenty-one states reported specific requirements. Four states require exactly the standards of the American Speech and Hearing Association. Nineteen states indicated no specific requirements. The cooperation of the state departments of education is here gratefully acknowledged.

The condensation of the requirements for various classification of membership in the American Speech and Hearing Association as sent to members is included for ease of reference.

CONDENSATION OF THE REQUIREMENTS FOR VARIOUS CLASSIFICATION OF MEMBERSHIP IN THE AMERICAN SPEECH AND HEARING ASSOCIATION

I. *Associates.*
1. Good character and professional integrity
2. Interest in the speech corrective field
3. Bachelor's degree or the equivalent
4. Actively engaged in getting training in the field
5. Signature of one Fellow or Professional Member

II. *Clinical Members.*
1. All qualifications for Associateship
2. A total of 18 semester hours credits distributed among Phonetics, Anatomy, Physiology and Physics of Voice, Speech Pathology, Correction, Therapy, Clinical and Laboratory Methods, Research
3. A total of 12 semester hours credits distributed in various allied fields, exclusive of the speech arts
4. A total of 200 clock hours of basic clinical training
5. One year of interneship or employment experience
6. Bachelor's degree
7. Signature of two Fellows or Professional Members or examination

III. *Professional Members.*
1. All of Clinical Member's qualifications
2. A total of 42 semester hours in Phonetics, etc., as of II, 2, above; and 12 allied hours as of II, 3, above
3. Four years of successful experience
4. Signature of two Fellows or Professional Members, or if five years a member of Association and with Bachelor's degree, examination

IV. *Fellows.*
1. All qualifications of Professional Members
2. Publication of three objective papers, or one substantial clinical paper based on 50 cases

V. *Honorary Life Fellows.*
1. Ten years' membership in Association
2. Sixty years of age or over
3. Retirement from professional life

VI. *Honorary Fellows.*
Distinguished contribution (at least three objective papers to this field by individuals who are members of other professions)

SISTER M. CYPRIAN SPRADLING *is a member of the Speech Correction staff at St. Louis University. This article is based upon the results of a survey carried out at Northwestern University under the direction of Dr. Paul Moore.*

REPORT BY STATES OF REQUIREMENTS FOR SPEECH CORRECTIONISTS

State Reporting	Made Indefinite Report	Have no Special Requirements	A.S.H.A. Requirements	Have Special Requirements
Alabama		•		
Arizona				•
Arkansas		•		
California				•
Colorado		•		
Connecticut				•
Delaware				•
District Columbia				•
Florida				•
Georgia			•	
Idaho			•	
Illinois				•
Indiana	•			
Iowa				•
Kansas	•			
Kentucky		•		
Louisiana				•
Maine		•		
Maryland		•		
Massachusetts		•		
Michigan				•
Minnesota				•
Mississippi				•
Missouri				•
Montana		•		
Nebraska	•			
Nevada				•
New Hampshire				•
New Jersey				•
New Mexico		•		
New York				•
North Carolina		•		
North Dakota		•		
Ohio				•
Oklahoma		•		
Oregon				•
Pennsylvania				•
Rhode Island		•		
South Carolina		•		
South Dakota		•		
Tennessee			•	
Texas			•	
Utah		•		
Vermont	•			
Virginia				•
Washington				•
West Virginia		•		
Wisconsin				•
Wyoming		•		

State Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
ARIZONA				
M.A. or 30 s.h.* graduate work towards an advanced degree	Specialized Service Certificate—Speech Correction	Undergraduate major plus 15 s.h. towards a graduate major		8 s.h. clinical or field experience
CALIFORNIA				
	Elementary or Secondary or Special in Speech Arts	Technique of Normal Speech, Speech Defects and Disorders, Speech Correction, Problems in the teaching of speech correction	Mental Hygiene	2 years teaching experience or 1 s.h. superior directed teaching
CONNECTICUT				
Cf. Certificate, for (1) the A.B. and matriculation for the M.A.; for (2) M.A. or 30 s.h. towards it	Certificate in Speech and Hearing Therapy: (1) Provisional (2) Permanent	For (1): 8 s.h. in Fundamentals, Principles of Speech Correction, Phonetics	8 s.h. in Psychology, Child Development, Mental Hygiene	Clinical practice
DELAWARE				
A.B. or B.S.		18 s.h. in Speech Improvement and Correction, Speech Pathology, Anatomy and Physiology of Speech, Voice Science, Phonetics	Mental Hygiene	6 months
DISTRICT OF COLUMBIA				
A.B. or B.S.	License II (For Atypicals) Speech Correction	2 courses in materials and methods of teaching major subject	Educational Psychology, Principles and Methods of Elementary Education; 12 s.h. English History, Geography, Music, Art, Hygiene, Physical Education, Elementary Science, Elementary Arithmetic; Tests and Measurements	2 years successful teaching under supervision; observation and practice teaching in elementary school

*s.h. indicates semester hours.

State	Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
FLORIDA		(1) Graduate Certificate, Education for Exceptional Children (2) Regular Certificate Comprehensive (3) Specific (Deaf and Hard of Hearing)	Cf. Certificate (1) 12 s.h. (2) 12 s.h. (3) 30 s.h.	Cf. Certificate, (1) 15 s.h. plus 6 each of Education for Visually Handicapped, Physically Handicapped, Mentally Retarded, Socially Maladjusted, Gifted, Mentally Superior, Speech Defective, Hard of Hearing (2) 36 s.h. besides 12 in Speech Correction, some in any one of (1) (3) Besides requirements for (2) some in another in (1)	
ILLINOIS		Teacher's	12 s.h. in Phonetics, Anatomy and Physiology, Principles of Speech Correction; 3 s.h. in Education of Acoustically Handicapped	9 s.h. in Psychology (Child or Clinical), Mental Hygiene, Tests and Measurements	200 clock hours of supervised teaching in training center approved by A.S.H.A.
INDIANA			Minimum, 30 s.h. in Phonetics, Anatomy and Physiology of Ear and Vocal Mechanism, Psychophysics of Sound, Audiometric Testing, Speech Pathology	Psychology of Exceptional Child, Clinical Psychology, Mental Measurements, Diagnostic and Remedial Reading, Public Speaking	Clinical practice
IOWA	Approved degree or diploma	Special (1) Advanced Elementary (2) Secondary	15 s.h. in Fundamentals of Speech, Voice and Phonetics, Speech Pathology, Lip Reading *For Deaf and Hard of Hearing* 30 s.h. for teaching the deaf, 15 s.h. for teaching hard of hearing. Structure of Speech and Hearing Mechanism,	(1) 26 s.h. in kindergarten and primary education, 26 s.h. in intermediate and upper grade educational methods and contents courses. Remedial Reading, Mental Hygiene (2) 15 s.h.: in Education, 3 s.h.; in Psychology, 6 s.h.; in Methods of Second-	(1) Clinical experience (2) Clinical experience

State	Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
IOWA—continued					
			Voice and Phonetics for Deaf and Hard of Hearing, Remedial Reading, Methods of Lip Reading, Language Development of Deaf, Voice Development of Deaf, Methods of teaching English to Deaf (2) 15 s.h. in Speech Correction	ary Education, 3 s.h.; in Observation and teaching, 3 s.h. In Principles of American Government 2 s.h.; in two other fields besides Speech Correction, 10 s.h.	
LOUISIANA					
		Certificate for Teaching Exceptional Children	6 s.h. in specialization, including Anatomy and Physiology of Speech Pathology, Speech Correction, Phonetics	50 s.h. in general education; 18 s.h. in professional education; 9 s.h. including Child Psychology, Arts and Crafts for Teachers, and any other of the following: Child Welfare, Mental Hygiene, Mental Tests and Measurements, Organization and Administration of Clinic for Exceptional Children	
MICHIGAN					
	A.B. or B.S.	Michigan Life or Provisional Permanent	Speech Correction, Anatomy, Speech Pathology, Methods and Techniques of Speech Correction, Phonetics *For Teacher of Deaf and Hard of Hearing* Anatomy and Physiology of Organs of Hearing, Pathology of Hearing, Methods of Lip Reading, Techniques in Use of Hearing Aids, Rhythm Train-	Education of Exceptional Child 2 s.h., Mental Hygiene 2 s.h., Arts and Crafts 4 s.h., Mental and Exceptional Testing, Guidance and Occupational Information, Mental Deficiency, Delinquency, Abnormal Psychology, Social Psychiatry, Child Welfare or equivalents. Others, 6 s.h.	One year of successful teaching experience on probationary basis; 4 s.h. practice teaching, either directed teaching of speech defectives or directed teaching of deaf and hard of hearing

State	Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
MICHIGAN—continued			ing, Tactile Development of Speech, Language Development Training		
MINNESOTA		Elementary or Secondary Special School Certificate	20 quarter hours in Speech Hygiene, Phonetics, Speech Pathology, Clinical Methods		2 years of teaching experience, clinical practice
MISSOURI	A.B. or B.S.	Elementary or Secondary or Special Certificate	Anatomy, Phonetics, Principles of Speech Correction, Education of the Acoustically Handicapped Child	Mental Hygiene	100 clock hours
NEVADA		Special Certificate			
NEW HAMPSHIRE			12 s.h. of lip reading for teachers of deaf and hard of hearing.		
NEW JERSEY			24 s.h. in Anatomy, Speech Correction, Speech Pathology, Psychology of Speech, Clinical Procedures		
NEW YORK	(1) A.B. or B.S. or equivalent (2) A.B. or B.S. or equivalent	License for teaching of Speech (1) in elementary schools (2) in high schools	(1) 15 s.h. in approved courses (2) 42 s.h. in Public Speaking, Oral Interpretation, Dramatics, Anatomy, Physiology, Hygiene of Speech Mechanism, Phonetics, Psychology of Speech, Speech Correction	Written Examination	Clinical Practice. 1 year teaching of speech improvement or 1 year experience in speech correction or 3 years teaching
OHIO					
	(1) A.B. or B.S. in Speech Correction	Special certificate in Speech Correction and Hearing Therapy	(1) Methods in Speech Correction and Speech Reading; Introduction to	(1) Educational Psychology, Principles of Education, School Organization,	(1) 300 clock hours obtained during training period. 150 in public

State	Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
OHIO—continued					
	and Hearing Therapy (2) A.B. or B.S. in Speech Correction and Hearing Therapy (3) M.A. or M.S. in Speech Correction and Hearing Therapy	(1) Provisional Certificate (2) Professional (3) Permanent (4) Temporary	Speech Pathology; Advanced Speech Pathology, Psychology of Speech and Hearing, Clinical Audiometry (2) 18 s.h. beyond the Baccalaureate degree: Physics of Sound and Speech, Audiometric Testing and Use of Hearing Aids, Introduction to Statistics, Anatomy and Physiology of Ear and Vocal Mechanism, Advanced Speech Reading, Clinical Psychology, Stuttering, Speech Correction for the pre-School Child, Advanced Clinical Practice, Experimental Phonetics, Genetic Psychology, Embryology, Experimental Psychology, Research and Seminars in Speech Pathology (These are recommended) (4) Qualifications satisfactory to the Supervisor of Teacher Education	Educational Methods, Rehabilitation 17 s.h. in Testing, Remedial Instruction, Social Case Work, Counseling and Guidance, 40 s.h. in Physical or Natural Sciences, Social Sciences, Languages, English and Speech, Public Speaking, Psychodrama (recommended) 36 s.h. in Psychology of Personal Adjustment, Adolescent Psychology, Psychology of Exceptional Children, Psychology of Remedial Instruction, Voice and Articulation, English Phonetics	schools as student teachers (2) 24 months of successful clinical experience (3) 40 months of successful experience with professional certificate
OREGON		Certificate Speech and Hearing Therapist			
PENNSYLVANIA		Certificate of Standard Grade	12 s.h. in Speech Problems, Speech Pathology, Speech Clinic, Psychology of Speech and Hearing, Phonetics; 6 s.h in Advanced Speech Clinic and related study	6 s.h. in Psychology of Education of Exceptional Child, Diagnostic Testing, Remedial Teaching, Mental Hygiene	Clinical practice

State	Degree	Certificate	Credit Hours in Speech Correction	Credit Hours in Related Subjects	Experience
VIRGINIA					
	(1) and (2) A.B. or B.S.	(1) Collegiate Professional Certificate (2) Collegiate Certificate—4-year non-renewable license	(1) Speech Correction Theory, Speech Correction Clinic, Speech Pathology (2) Phonetics	(1) Child Psychology, Mental Hygiene (2) School and Community Hygiene	120 clock hours clinical practice and practice teaching
WASHINGTON					
		Special Education Certificate	30 quarter hours: Speech Clinic, 5 q.h.	Psychology of Adjustment, Diagnostic Techniques and Special Measurements, Remedial Reading, Remedial Arithmetic, Arts and Crafts, Sightsaving, Directed Observation and Teaching	
WISCONSIN					
	A.B. or B.S.		28 s.h. in Phonetics Anatomy and Physiology of Speech Perception, Acoustic Instrumentation, Hearing Rehabilitation, Fundamentals of Speech, Physics, Introduction to Speech Correction, Advanced Speech Correction	Mental Testing, Study of Exceptional Child, Child Development, Elementary School Issues, Mental Hygiene, Personality Adjustment, Remedial Reading, Sociology, Physiology, Genetics, Psychology, Theatre, Radio, Voice Training, Interpretation	Clinical practice with children

PHONETIC TRANSCRIPTIONS

Baltimore Speech

The girl whose speech is here recorded was born in Baltimore and has always lived there. The transcription was made when she was a freshman in college. The speech is typical of that one of the principal dialects of Baltimore which differs most from other dialects. The intonational patterns are, for the most part, General American.

| pə'nɛləpɪ n̩ 'bɒəbrə | 'tʊk tə'gɛðɚ | ði ʔɪm'pɹɚtn̩t 'stɛp əv 'ɹɑɪdɪŋ tə 'kūlədʒəz | fɚ 'sɚtn̩ 'ʔækɚət ʔɪnfə'meɪʃn̩ || 'hævɪŋ 'tʃaʊzn̩ 'gæʊtʃɚ | ðə 'meɪdn̩z wɚ 'glæ̃ʌdn̩d ˌwʌn 'deɪ | bɑɪ ðə dɪ'laʊtfəl 'nuz | ðət 'ðeɪ həd 'bɪn ʔæk'sɛptəd || ðeɪ wɚ 'gɜʊɪŋ tə 'kūlədʒ || ə'wa͡ʊl 'leɪdɚ | ðeɪ wʊd bi 'nɔwɛɚ 'nɪɚ 'hɜʊm | wɪθ 'stɹeɪndʒ 'pipl̩ 'ʔɛvɹɪwɛɚ | 'ʔæʌskɪŋ 'wɛɚ 'wɑɪ n̩ 'wɛn || ðə 'deɪ 'keɪm wɛn ðeɪ 'sɛt 'fʊɚθ || ɑn ðə 'tɹeɪn | 'bæ̃b | ɪn 'plæ̃d | ə 'fæ̃d ət 'kūlədʒ | 'mɛt ə 'læ̃d | hʊ 'ɑfɚd tə 'kɛɚɪ ðɛɚ 'bæ̃ʌgz || ðeɪ 'læ̃ʌfɪŋlɪ 'lʊkt ə'skæ̃ʌns ɑn 'fɜðɚ ʔəd'væ̃ʌns | n̩ 'stɔɚtəd tə ðə 'da͡ʊnɚ || ðə 'gɜlz wɚ 'nɑt 'snūbz | bət ðeɪ 'wʊɚmd 'ʌp | wɛn ðeɪ 'fæ̃ʊnd ðə 'bʊɪ wɔz ə 'sūfmʊɚ ət 'hūpkɪnz || bə'fʊɚ 'loŋ | ðə kən'dʌktɚ 'ɹʊɚd æ̃ʊt | 'ʔəl 'ɔf fɚ 'bɔləmɚ || 'ðeɪ wɚ 'hɪɚ | ɪt wɔz 'tɹu || 'bɜʊθ wɚ ɪn ə 'geɪ 'mʊd | əz ðɛɚ 'tæ̃ʌksɪ 'flu ˌθɹu 'tɹæ̃fɪk | n̩ 'dɹu ˌʌp ɪn 'fɹʌnt əv ðə 'skʊl || 'nɛkst 'mʊɚnɪŋ | ðeɪ wɚ ʔə'stɚ 'ʔɜlɪ | tə ʔɪn'spɛkt ðə 'kæ̃ʌmpəs | ɪn ə 't∫ɔɚmɪŋ 'sʌbɚb | n̩ tə ʔən'dʒʊɪ ðə 'vju || ðeɪ 'stʊd ɪn 'la͡ʊn ə 'loŋ 'ta͡ʊm | 'weɪdɪŋ fɚ ðɛɚ əd'va͡ʊzɚz tə 'sa͡ʊn 'kɔɚdz | 'sɜdəfūɪŋ ðət ðɛɚ 't∫ʊɪs əv 'kʊɚsəz kəm'plʊəd wɪθ ɹɪ'kwʊɚmənts || 'ʔəl ðə 'ta͡ʊm | ðeɪ 'tɹa͡ʊd tə ʔɛg'zɪbət ðə 'ka͡ʊnd əv 'pʊɪz ʔɛk'spɛktəd əv 'kūlədʒ 'gɜlz || ðeɪ 'lɜnd ðət 'gæʊtʃɚ 'kūlədʒ wɔz ðə 'dɹɪm əv 'pɹɛzədənt 'gæʊtʃɚ | ə dɪ'væ̃ʊt 'pɹitʃɚ | n̩ ðət 'gæʊtʃɚ 'hæ̃ʊs | ðə 'ɹɛzɪdəns 'hol | həd 'wʌns bɪn hɪz 'hɜʊm || bɪ'fʊɚ ðə 'klaʊz əv ʔūk'taʊbɚ | 'ʔit∫ 'gɜl 'meɪd ə 'ɹɛkəd | n̩ 'nɔʊtəd hæ̃ʊ ɪt ɛk'spɔʊzd hɚ 'mɔʊd əv 'spit∫ | n̩ hɚ 'sɛlf kən'tɹoʊl || bɑɪ 'ðæ̃t 'ta͡ʊm | 'klæ̃ʌsəz həd bɪ'gʌn | n̩ ðə 'gɜlz wɚ 'dudɪflɪ pɚ'sʊɪŋ ʔəb'skjʊɚ 'fæ̃kt | n̩ ɪ'lusɪv 'bjudɪ || ðə ˌʔɪnstɪ'tu∫ən ˌsimd 'lɛs 'nu | n̩ ðeɪ dɪs'kʌvəd ə 'mʌltətud əv 'dʒʊɪz ||

Transcribed from a disc recording by

Marion Robinson and Beverly Canning
Goucher College

Five Students from Abroad

The transcriptions are of readings of Arthur, The Young Rat, by students enrolled in a foreign-dialect speech class in the Ohio State University. The recordings were made in April, 1949, within two weeks after the students started the course. Each student had time to look over the selection briefly immediately before making the recording. Most of them had never before made a recording and were a little nervous before the microphone and embarrassed by their mispronunciation of words which they did not ordinarily mispronounce in conversation.

The native languages of the five speakers whose records were selected for transcription are French, Puerto Rican Spanish, Mexican Spanish, Italian, and Chinese. For details as to background in English, see the headnote to each transcription. The melodic patterns of all speakers were rather those of the native languages than of American English.

French

The speaker is a young man from Paris, France, who had come to the United States a few months before entering the course. He had studied English in France and had had some opportunity to use it when he was in the United States in a radio school for a short time during the war. His reading was not as smooth as that of some of the other students. He would stop to figure out words and toward the end of the recording grew more hesitant. He had great difficulty making himself understood in class.

| ˈɑtœɚ | ðə ˈjuŋ ˈret |

| ˈwɒnˈs | ɑf ˈlɔŋ ˈtaɪm eˈgo | ðeɚ ˌwɑz e ˈjuŋ ˈret ˈnɑmd ˈɑtœɚ | hu kolᵈ ˈnevɛɚ mek ˈɑp ʰɪs ˈflaɪtɪ ˈmɛnd || hwɛnˈɛvɛɚ ɪs ˈʃɛl ˈfrɛndz juzᵈ tu ˈhask ˈhɪm tu go ˈhɑʊt tu ˈpleː wɪðː ˈɛm | ˌhi ʃo ˈoli ˈhaswɚ ˈærɪli | aɪ ˈdonˈ ˈno || hi ˈwon ˈtraɪ tu ˌseː ˈjɛs ɔɚ ˈno ˈɛðɚ || hi wuld ˈɔlweːz ˈʃɛɚk frəmː ˈekɪŋ e ˈspesɪfɪk ˈᵗʃɔɪs || hɪs ˈpɾʌn ˈont ˈælɛn ˈʃoldɔn hɪm || nɑ ˈlʊk ˈhɪɔ | ʃi ˈtretəd | ˈno ˈwɑn ɪz ˈgoɪŋ tu ˈheːd ɔɚ ˈkɛɔ fɔɚ ˈju ɪf ju ˈkɛri ˈɔn ˌlaɪg ˈðɪs || ˌju hɑv ˈno ˈmɔɚ ˈmen ðæt e ˈstreː ˈbleːd ɔv ˈgrɛs || ˌðæd ˈvɛri ˈnaɪt wɛɚ wɑz e ˈbɪg ˈθʊndɛɚˌfʊl ˈkraʃ ənᵈ ɪn ðɪ ˈfɔgi ˈmɔɚnɪŋ | som ˈzɛls ˈmɛn | wɒs ˈtwɛndi ˈbɔɪs æn ˈgɜlz | ˈrod ˈʌp ən ˈbrokɛd ˈklozli æd ði ˈfɔlɛn ˈbɔnd || ˈwɒn ɑv ˈðem ˈslɪpt ˈbæk e ˈbrɔkɛn ˈbɔɚd æn ˈso e ˈskwɒt ʃ ˈjuŋ ˈret | ˈkwaɪdː ˈɛd | ˌhɑf ˈin ɔn ˈɑlf ˈɑʊt ɔv ʰɪs ˈhol || ˈðæs | ɪn ðɪ ˈhænᵈ ðə ˈpɹʌ ˈʃɾkɚ gɔt hɪ ˈdʒɪs ˈduz || ˈɑdli ɪˈnɔf hɪs ˈɑʊt ˈulɛn wɒz ˈglæːd || ˌaɪ ˈran ˈsʌtʃ ˈozi ˈɔɪli ˈsnaɪks | ˌsaɪ ˈsi ||

Transcribed from a disc recording by

Shirley Brigance
Ohio State University

To be continued.

THE FORUM

A REVIEW OF A REVIEW

A literary history is a review of a literary past, and a review of a book like the *Literary History of the United States* provides at least another attitude towards its subject and therefore perhaps stands as a brief history itself. The achievement of definitiveness in relating the past is as difficult as that of reviewing the effort to do so. There is no reason for saying that Professor Myers is altogether wrong either in his attitude toward the book or the past. There are, however, possible values in counterposing another view of the book to that which he has presented in his honest and stimulating critique. At any rate one tends to discover one's own past not only through the knowledge of data but also from historians and reviewers of historians. Perhaps also from reviewers of reviewers.

Like many other students and teachers of American literature and culture I have watched the inception and progress of this newest summary of American writing. For Professor Myers the finished product is 'short of monumental,' and the canvass is not broad enough for the themes to be painted on it. Earlier histories of shorter periods or of individual topics have been longer. More having happened, and more topics included in a broadened definition, it would appear to him that each succeeding history should expand like a perpetually foliating cabbage. But the problem of writing history seems to me to be not so much related to size as to rationale, not so much to inclusiveness as to integration of conclusions. The *Cambridge History of American Literature* was, as he states, only one-fifth shorter than the present text, though it 'stops short of the second greatest period in American literature.' But viewing the earlier book simply as 'history,' I can only stand by my comment of a decade ago that it 'assumes none of the responsibilities of history,' and that 'it is merely a highly uneven and anarchistic collection of essays, arranged chronologically.' The initial proposal for the *Literary History of the United States* was that it should consist of fourteen volumes. I publicly opposed such grandeur, on the basis of Emily Dickinson's observation: 'area, no test of depth.' My only regret for the actual achievement is that it is as large as it is. My only consolation is that—wars being what they are in the way of unfortunate distraction—it would have taken the editors still longer to make it briefer.

The chief value of this new history is that it does take the problem of literary history seriously, and that it has tried to achieve a pattern of data and conclusions which can lend consistency to the whole. It is not altogether successful. At least I, like Professor Myers, would not have given it precisely the architectonics of its final form. But I can wholeheartedly applaud the direction of its intent. It is in this respect not only an advance over all previous histories of American literature, including those which Professor Myers cites, but to precisely this degree is a contribution to the practice of literary history in general. One exception from the past might be made, and this is in reference to the work of Parrington. He did give consistency to a point of view, but the limitations of any individual's scholarly knowledge in a subject of such scope,

and the restrictive force of his particular political bias, limit the usefulness of his book chiefly to that of a stimulant.

With quite natural appropriateness to the journal in which his review appeared, Professor Myers points out that for the teacher of oratory or speech, studies like Brigance's *A History and Criticism of American Public Address* will offer more detailed treatments of the past. But a history is never definitive in this sense. It never replaces the extended monograph, nor will the specialist turn except in curiosity to an inclusive history for the particular discussion of his own field. Such a chapter as The Orators is included for the instruction of non-specialists like myself, who need to have the significance of its subject pointed up, perhaps as others may find unexpected value in The Education of Everyman. But for both of us a common value will ensue from the situation of the chapter in relation to the whole, a situation in which its very inclusion and implications will serve as a critical judgment with whose conclusions I may disagree but whose impact I cannot ignore. Such a service a carefully-planned history can render, as separate volumes of articles placed side-by-side on a shelf or in a book never can.

It is inevitable that a group of writers, brought together for balance and breadth, should be uneven in the vigor or sparkle of their rhetoric. But for Professor Myers to state that the 'first test of a coherent narrative is readability' is to be obscure in the definition of 'first' and to link 'coherence' and 'readability' together in a not altogether tenable way. At least to do so is to give to 'coherence' a superficial rather than an intellectual mode of integration. I thing I know what Professor Myers means, as I think I know the meanings of the particular quotations which offend him in the text of the book itself. But whatever the deadening effect of the editorial pencil may have been on certain contributors, I am quite willing to believe that it clipped rank and distracting growth from others whose powers of articulation may not have been commensurate with their strength of knowledge.

With the excellence of the particular chapters which Professor Myers cites, I agree in some cases. In others our tastes apparently differ. But the same was true in terms of matters of proportion. O. Henry deserved more than a sentence. But I consider it absurd to have given only two pages to Edward Taylor, certainly the finest American poet before Poe. Yet I do not at all regret the omission of Grant's *Memoirs* which I once read with apparently drugged sensibilities, since I find it more of a document for the archives than a decoration to Parnassus. To have omitted a discussion of the nature and significance of Gertrude Stein's writing, and yet have included her bibliography in full, is at best a quirk of editorship.

But I accept these as opinions representative of a group of scholars honestly concerned with the presentation of American literary values and influences as they see them. Because the group has respectability, the history which they wrote becomes not only a useful tool but is itself a document of history. In the evidence of their collective opinions as well as in the gathering of what seemed to them to be relevant data, they characteristically represent the contemporary academic opinion of American literature. In whatever successes they have achieved in bringing a formal cohesion to what might in the days of the *Cambridge History* have been thought to be disjunct, they represent not only the effort but the achievement of our scholarship. In their failures they illus-

trate the points at which our attention should be directed. The book has these values as a group effort, which no individual opinion, however stimulating, could achieve. It is not 'official,' but it represents 'orthodoxy.' In any event the completed work illustrates for me the ground on which we now stand. To be helped to recognize the terrain is to have been provided with what Professor Jones in his characteristic optimism hoped for, 'an altogether satisfactory ending to an important epoch in American scholarship,' as well as with the boundary from which we can enter a new period of endeavor. We shall go there, Professor Myers, myself and others, singly, in groups, and as a group.

NORMAN HOLMES PEARSON,
Yale University

THE REVIEWER'S REPLY

Since I do not think that any review of such an extended work as the *Literary History* could be altogether right, I suppose I should be satisfied with Professor Pearson's admission that mine is not altogether wrong. I cherish the hope, however, that if he will read my review carefully again he will discover that he has not accurately described my standards of judgment.

As Professor Pearson suggests, it would be absurd to judge the quantitative adequacy of a work solely by the notion that the latest literary history must be the longest. My judgment on the inadequacy of the text was determined chiefly by a study of the relation between the intentions of the editors and their accomplishments. 'The disparity between the design of the editors and the actual size of the text inevitably affects the quality of the *Literary History*. . . . In view of their loosely defined aims and long list of intentions, the editors could have avoided this unfortunate result only by executing their grand design on a truly monumental scale.' I join with Professor Pearson in rejoicing that the present text is as short as it is, but I still think that the aims and definitions of the *Literary History* are of the fourteen-volume variety.

The argument that an unduly condensed account of the orators is justified if it presents its subject in relation to the whole of American literary history seems to me to beg the question. I maintained in my review that in relation to the whole the orators are not given the amount of space they deserve.

When Professor Pearson defends 'the editorial pencil' against the charge that it has had a deadening effect, he must have in mind a number of other reviewers, who have complained of the muffled, monotonous, or neutral tone of the text. My own complaint was directed at 'the unrestrained fury of passages too long to quote.' In addition, I cited as examples of 'minor defects' a dozen sentences, taken from a large collection, which seemed to me to be of the kind which the editors of *The New Yorker* delight in singling out for appropriate comment. Indeed, although I object to an editorial policy which aims at what Professor Pearson has elsewhere called 'a strength of anonymity' on the part of contributors and which results in the impression, perhaps unintentional, that personal opinions and evaluations are detached and impersonal verdicts, I certainly do not object to 'autocratic editorial bravery' when it is properly confined to the orthodox task of pruning out 'rank and distracting growth.'

Professor Pearson seems to think that I made readability the only test of the coherence of the *Literary History*. It seems to me that readability is an important test, and one which the reader

usually applies first, especially to a narrative which must be read as a whole if its parts are to be seen in their proper setting, but I am well aware that a number of important books, notably Kant's *Critique of Pure Reason* and Hegel's *Logic*, have survived their failure to pass it. For this reason I devoted the last part of my review to remarks on the essentials of coherence. 'The major weakness in the *Literary History*,' I maintained, 'is its lack of a consistent point of view and a standard of values.' Professor Pearson does not refer to my discussion of this 'tragic flaw' of the *Literary History*, and consequently he makes no comment on what I consider the constructive conclusion of my review, namely, that the kind of 'genuine collaboration' which the editors aimed at is possible and altogether desirable on the level of facts but highly questionable on the level of ideas and values.

Professor Pearson's substitution of 'orthodoxy' for 'official' (a distinction without a significant difference) does not, in my opinion, help to dispel what I called in my review 'the dangerous illusion that the opinions in the text are detached, impersonal, and quasi-official verdicts.' If 'orthodoxy' is defined as the body of collective opinions which represent 'contemporary academic opinion of American literarture,' exactly how 'orthodox' is the *Literary History*? On this point I must repeat what I said in my review. 'The names of the authors remind us that the *Literary History's* Emerson is Spiller's Emerson, that its Melville is Thorp's Melville, that its Whitman is Canby's Whitman, and that its "frame", designed to unite the separate contributions into a coherent narrative, is mainly the work of seven men, who, like Parrington, are distinguished but nevertheless self-appointed and fallible interpreters of American life and literature.'

At this later date it is possible to add a further comment. A large number of estimates of the *Literary History*, written by scholars and critics as able and distinguished as the authors themselves, have now appeared. Of all that I have read, only one—written by Professor Pearson—is altogether favorable. In all others I find some measure of dissent, amounting in some instances to unabashed heresy. Under these circumstances, and until we have had time to review all the reviews, would it not be more accurate to say that the *Literary History* represents, not 'orthodoxy,' but at best only a respectable segment of 'contemporary academic opinion of American literature'?

HENRY ALONZO MYERS,
Cornell University

NEW DIRECTIONS IN PUBLIC ADDRESS RESEARCH

The purpose of the Committee on the History of American Public Address, under the chairmanship of Professor Bower Aly, is to study, develop, and encourage new projects in the field of American public address history and criticism. The present Committee on Case Studies in American Public Address, established by the Executive Council in December, 1948, originated from such preliminary study. This is a report on the project now being launched by that committee.

Broadly speaking, the field of public address history was first opened by a series of personality-centered studies, most notably those published in the *History and Criticism of American Public Address*, under the editorship of W. Norwood Brigance. This emphasis, now being continued by the new Committee

on Biographical Studies in American Public Address, under the chairmanship of Professor Marie Hochmuth, is a proper one: studies of individual orators are the obvious starting-points for developing the literature of our field. It is also true, however, that many other approaches to the study of American public address are possible. The Committee on Case Studies was charged with undertaking such a new venture.

The Committee began with the notion that it would be desirable to undertake a project using the case study approach, wherein a group of scholars would produce a series of studies, all centering upon the public discussion of a single issue during a limited period of history. By focusing upon a single political or social movement, or a critical phase in the history of that movement, it was felt that we might contribute to a broader understanding of the movement itself, as well as of the role played in it by public discussion and persuasion.

Since no project of this sort had been undertaken by scholars of our Association, the field of possibilities was unlimited. The Populist movement, or the period of agrarian unrest from 1870-1924, was considered; so were the other reform movements of the 19th century, such as temperance and women's rights; the campaign for America's entry into the League of Nations, and other domestic contests on international issues, were also considered. In the end the Committee settled upon the twin-issues of antislavery and disunion in the period preceding the Civil War. Among the major considerations in making this choice were: first, the great significance of these issues in American history; second, their possible implications for present world history; third, the fact that the historical period of inquiry could be limited; fourth, a great deal of research in this area has already been done by historians and investigators in other fields of inquiry. If the present project of the Committee be considered as a 'pilot study,' it is apparent that many other movements remain for future study by the case method.

As the Committee finally shaped its project it can be summarized in these four statements:

1. *Theme*: an inquiry into the nature of public address on the issues of antislavery and disunion; an investigation of the conditions of public discussion which led to its disruption and the substitution for it of armed conflict.

2. *Period*: the years immediately preceding the outbreak of the Civil War, but centered upon 1860, using the Brownlow-Pryne debate of 1858 and Lincoln's inaugural address of 1861 as points of fix.

3. *Purpose*: in each study to describe the total speech situation with attention to the speaker, the audience, the occasion, and the speech. In addition, wherever possible, the studies should go beyond description and include interpretations and analyses of immediate and long-range effects. The studies are not to be personality-centered; rather, the emphasis should be upon the contribution of each specific situation to a broad understanding of the public discussion on the issues of antislavery and disunion.

4. *Scope*: studies of twenty-five individual speeches, or speech occasions such as conferences and conventions, broadly selected for situation, type, geography, sectional or party orientation, audience attitude, and purpose. The occasions selected for study should be considered representative of public address on these issues and in this period; it is not intended that they shall be labelled as 'the most significant speeches.' In addition to the specific studies the final volume will

include introductory and concluding essays.

It is apparent that the Committee, by limiting itself to twenty-five studies, five concerned with the two years preceding 1860, eighteen in the year 1860, and five in the early part of 1861, has determined that the project should be deep, rather than wide. There is no presumption that 1860 was *the* 'year of decision' on these issues, although it is obvious that the year in which discussion failed and force prevailed can at least be labelled 'the critical year.'

Relying in part upon the generous response to a questionnaire sent to many members of the ASSOCIATION last December, and upon the advice of a selected group of American historians, the Committee undertook the task of selecting the twenty-five speeches and speech occasions to be studied. It was not easy. We remembered the prediction of Jefferson Davis that 'Failure will compel us to drink the cup of humiliation even to the bitter dregs of having the history of our struggle written by New England historians,' and have attempted to present a balanced picture. The radical abolitionists, as well as the southern 'fire-eaters,' are included, but the moderates, North and South, are also in evidence. Each of the four candidates in 1860—Lincoln, Douglas, Breckinridge, and Bell—has his spokesman. As the following list of studies indicates, and this is itself part of the story, people in all areas of society took part in platform thinking on these issues: politicians, lawyers, editors, preachers, academicians, recent immigrants and first family sons, men and women, Negroes and whites, the prominent and the obscure. The selections were not made, however—and the point is worth emphasizing—in order to write personality-centered essays. Our purpose is to present a series of case studies in American public address on specific issues and at a particular time in history. This means, in each case, careful consideration of the immediate audience, the specific occasion for the speech, the total historical setting, the speech and its effects, as well as of the speaker himself. It means, in short, that each study shall represent a careful integration of rhetorical criticism and historical analysis.

The complete list of the studies we plan to include follows:

1. Introductory essay: the historical background of public discussion on the issues of antislavery and disunion. *c.* 1820 to 1858.

2. Religious debate: 'Parson' W. G. Brownlow v. Rev. Abram Pryne, 'Ought American Slavery to be Perpetuated?' in a series of five public meetings in Philadelphia, September, 1858.

3. Political address: 'The Irrepressible Conflict,' by Senator William H. Seward, at a public meeting in Rochester, N. Y., October 25, 1858.

4. Political addresses: Senator Jefferson Davis at Faneuil Hall, Boston, and at a public meeting in New York City, October 11 and 19, and to the Mississippi congressional delegation in Washington, November 11, 1858.

5. Court trial and public protest meeting: The Oberlin-Wellington Slave Rescue Case, tried in April, 1859, and climaxed in May 24, 1859, by a Cleveland mass meeting to hear Chase, Mahan, Giddings, and other Republican leaders.

6. Commemorative speech: Fourth of July address, 1859, by Robert Barnwell Rhett, the 'father of secession,' at Grahamville, South Carolina.

7. Public lecture: a woman speaker, sponsored by an abolitionist society, in the East, 1860.

8. Public lecture: a free Negro, spon-

sored by an abolitionist society, in New England, 1860.

9. Public lecture: sponsored by a local Lyceum, in the West, 1860.

10. Campus debate: sponsored by a college literary society or at a campus mass meeting, in the West or in a border state, 1860.

11. Congressional speech: 'The Barbarism of Slavery,' by Congressman Owen Lovejoy, April 5, 1860.

12. Political convention debates: the Democrats, at Charleston, South Carolina, and Baltimore, Maryland, in April and June, 1860.

13. Political convention debates: the Republicans, at Chicago, in May, 1860.

14. Ratification meetings: local assemblies to ratify the nominations made by the national political conventions, representing all four parties, in Missouri, during May, June, and July, 1860.

15. Campaign speech: 'The Doom of Slavery,' by Carl Schurz, before German immigrant audiences in Wisconsin, August and September, 1860.

16. Campaign rally: in the Springfield, Illinois, 'Wigwam,' August 8, 1860, with speeches by Corwin, Colfax, Bates, Dodge, Doolittle, and others.

17. Campaign speeches: the southern tour of Senator Stephen A. Douglas, in Virginia, North Carolina, Tennessee, Alabama, and Georgia, in August and September, 1860.

18. Religious conference debates: discussion of the slavery question by delegates to the Methodist General Conference, Buffalo, New York, 1860.

19. Campaign debate: the contest for Knoxville, Tennessee, by 'Parson' Brownlow on behalf of Bell, and William L. Yancey on behalf of Breckinridge, October, 1860.

20. Legislative debate: discussion of secession by the Georgia State Legislature, November, 1860, with speeches by Toombs, T. R. R. Cobb, Howell Cobb, Stephens, Hill, and Johnson.

21. Pulpit address: 'Thanksgiving Sermon,' by Rev. Benjamin Morgan Palmer, First Presbyterian Church, New Orleans, November 29, 1860.

22. Senate speech and committee discussion: proposal of compromise plan by Senator John J. Crittenden, December 18, 1860, and discussion of it by the select Committee of Thirteen, until March, 1861.

23. Inaugural addresses: by representative governors in northern and southern states, January, 1860.

24. Conference speaking: discussion in the Virginia Peace Conference, February, 1861, by northern and southern advocates of compromise.

25. Legislative debate: discussion of Union resolutions by members of the California State Legislature, representing Lincoln, Douglas, and Breckinridge factions, January to March, 1861.

26. Inaugural address: President Abraham Lincoln, March 4, 1861.

27. Concluding essay: interpretations and conclusions.

At this writing (June 1, 1949) all of these studies have been assigned and many of the contributors are already doing research. Although the Committee has its private hopes, it dares not make a public statement about the probable date of publication. The completion of the project will be hastened, however, if those who know of, or have access to, source materials bearing upon any of the studies listed above, will communicate with the chairman of the Committee at Oberlin College, Oberlin, Ohio.

COMMITTEE ON CASE STUDIES IN AMERICAN PUBLIC ADDRESS

A. CRAIG BAIRD
HENRY LEE EWBANK
J. JEFFERY AUER, *Chairman*

EX UNO PLURES

In the January 1949 issue of *Western Speech,* Professor Glenn Hughes, Director of the School of Drama at the University of Washington, comments on the relation between speech and drama as follows:

I have always felt that these fields should be established as entirely separate academic fields. . . . The principal interests of speech men are (and should be) public speaking and speech correction. Although there are many men who combine these interests with interest in the theatre, I feel that each field is in itself broad enough to warrant departmental status. And certainly I have observed instances of conflict within combined speech and drama departments which proved extremely harmful to the development of both subjects. And I see no more logical reason why drama should be joined to speech than that it should be joined to literature.

In the February 1949 issue of THE QUARTERLY JOURNAL OF SPEECH, Professor Hughes writes:

I believe in separate drama departments. The aims and techniques of theatre people are quite distinct (in my experience) from the aims and techniques of those concerned with public address and speech correction. If a drama department needs more emphasis on speech training, then it should provide it. In our own experience we have found it impractical for our drama students to get their basic training in the speech department. And this is no criticism of the latter. It merely demonstrates the difference in aim and technique.

Earlier in the pages of the first article, Professor Hughes asserts 'that each American university should create a drama department suited to the needs of its particular community, and one which expresses artistically the environment in which it operates.' He concludes with the terse observation, 'I think that it would be a great mistake for us to imitate each other.'

With full recognition of Professor Hughes' outstanding contributions to the cause of the Educational Theatre, I am moved to raise the following queries concerning his philosophy of departmental organization:

1. In what ways are the aims and techniques of those who teach acting different from the aims and techniques of those who teach the fundamentals of speech, voice training, pantomime, interpretative reading, radio speaking, etc.?

2. Just what basic speech training do drama students need and why is it impractical for them to get it in speech departments?

3. Does all conflict disappear when speech and drama are separated into two autonomous departments? Do they not continue to coexist in the same curriculum and find it necessary to work out some plan of reasonable cooperation, avoiding duplications in staffs and courses?

4. If departmental arrangements should be determined by local conditions and if it is a mistake for institutions to imitate each other, how can Professor Hughes be so sure that his plan for the separation of drama from speech merits extension to other universities?

5. If drama may be joined to literature just as logically as to speech, the question arises: To the literature *of what language?* Does not drama, like other phases of speech, o'erleap language boundaries?

6. How can it be asserted with such assurance that 'The principal interests of speech men are (and should be) public speaking and speech correction'? Why should those two areas of speech be the focus of interest rather than interpretation, pedagogy, psychology, phonetics, voice science, radio—or, for that matter, theatre itself?

7. Finally, and most important of all, on what grounds can drama claim the exclusive right of secession? What about pathology and audiology, voice science and experimental phonetics, education-

al radio, and all the other special interests which make up what we have known as the Speech field? May they not also insist upon autonomy? And when all the seceding is over, what will have become of those common concerns, the cultivation of which has brought Speech to its academic maturity and influence? Have we now grown so powerful that we may turn our backs on the principles which have made us strong? May it not be well for us to reject this dangerous doctrine of fragmentation and return to the more venerable ideal, E PLURIBUS UNUM?

A. T. Weaver,
University of Wisconsin

AN ADDITIONAL NOTE ON APPIA

The article on Appia Fifty Years After in the April 1948 issue I find intelligent and useful: in other words, I agree with Mr. Albright's conclusions. Furthermore, it gives me a chance to do a little reminiscing that may conceivably be of interest to those who have read and digested Appia Fifty Years After. I remember how twenty-seven years ago I made my own modest contribution to the small number of articles on the Swiss reformer, in the shape of an article published in *The Freeman*. It took me many months to prepare that paper, because I not only read Appia's *L'Oeuvre d'art vivant*, I had to try to understand every sentence in it. And after that I faced the problem of interpreting it and putting into my own words what the artist meant. For several months I was in constant touch with Appia, and on several occasions the obliging and friendly old gentleman sent me alternate readings from his text. At least twice he rephrased sentences which I couldn't understand—and I'm not sure *he* did. He once told me that he would revise these sentences for use in some future edition of his book, if one were ever called for. The truth is that Appia, an early enthusiast for Wagner's music, evidently read wisely among Wagner's esthetic pronouncements, and unluckily wrote French and German just as sloppily as did the composer of 'Tristan.' The two writers occasionally are as long-winded and repetitious as that famous opera. Nevertheless, Appia did manage to express, however tortuously, a few basic ideas which have undoubtedly affected the modern theatre. It was he who, after studying the manuscript of my article about him, approved the quotation of a sentence that he had written and which I had placed at the very end. It was, as I had remarked, simply a new conception he had demanded of theatre workers: 'Living art,' he wrote, 'demands of the dramatist a new attitude, and that attitude is to be the result of directing the imagination upon the living being alone, to the exclusion of all else.'

That half-truth needs all sorts of modifications, and Appia tried his best to make them. However to read him, not alone in French or German, but in English translation, is a terrific job. What Appia needs is a translator who can invariably set down in plain English what Appia *meant*, not just what he said. Maybe Mr. Albright can make the attempt? I wish he would. But, when he is done, who is going to pay his expenses in an asylum? Surely not his publisher.

Barrett H. Clark,
Dramatists Play Service, Inc.
New York

OBSERVATIONS ON PROFESSOR LEOPOLD'S STUDY

So far as the facts of Professor Leopold's study are concerned, one can have, I think, nothing but praise—they are most careful and accurate, although, if

one who has had only casual acquaintance of children may judge, they are quite what one would expect. However, supposing that the normal individual goes through in childhood very much the same evolution that the human race does in general, some observations, from the linguistic point of view, may be of interest to THE QUARTERLY JOURNAL OF SPEECH. The sources of my remarks are Father W. Schmidt's *Sprachfamilien und Sprachenkreise der Erde* (Heidelberg, 1926), pp. 358-364; F. Müller's *Grundriss der Sprachwissenschaft*, II, 1; IV (Vienna, 1882-86); and *Linguistic Survey of India*, IV (Calcutta, 1906). It will be self-evident that they are restricted to the languages of 'primitive' peoples.

1: Chiquitos ('few,' then 'many, all'); Nahali (only 1 native; 2-4 from Dravidian, rest Indian).

1-2: Andamans; Gippsland (then 2+1, 2+2); Lake Hindmarsh (then 2+1, 2+2, 2+2+1); River Yarra (then 2+1); Jajowerong (then 2+1, 2+2, 'hand', 2+2+2, etc.); Witouro (then 2+1, 2+2); Taoungurong (then 2+1, 1+2); Aranta (then 2+1, 2+2); Wiradurei (then 2+1, 'many,' 'very many').

1-3: Kamilaroi (then 2+2, 2+3, 3+3); Turrubul (then 2+2, 3+2, etc.); Dippil (then 2+2, 2+2+1); Encounter Bay (then 'pair-pair, pair-pair-one, pair-pair-pair, pair-pair-pair-one'); Adelaide (then '2 pair, 2 pair+1, 2 pair+2'; West Australia (then 2+2, 'many' or 'hand'); Kham-Bushman (then 2+2, 2+2+1, 'many'); Tierra del Fuego; Korwa (then borrowed); Brahui (then borrowed).

1-4: Lake Macquarie (then 'big-big'); Queensland (then 'hand' or 3+2); Tasmania (then 4+1).

1-5: Otomi (then 1+5, etc.); Kurukh (then borrowed).

It seems unnecessary to go beyond 5 for these remarks.

My references are as follows (I have not examined Melanesian, but perhaps the examples already given will serve to illustrate the principles; Schmidt adds further instances, but his book is readily accessible):

Müller II, i, 407; *LSI* IV, 185-186; Müller IV, 46, 123-124; A. Sommerfelt, *La Langue et la société* [Oslo, 1938], pp. 49, 125, 193; Müller II, i, 14, 23-24; 31; 37-38; 43-44; 58-59; 70; 85-89, 281-282, 407; IV, 12-13; 221; *LSI* IV, 150; 623; Müller II, i, 14; IV, 124; II, i, 89; 281-282; *LSI* IV, 214.

It may be of interest to note that in Semitic, 1 and 2 are adjectives, the rest being abstract nouns; so in Indo-European after 4 (the words for 1 are not identical in all its branches).

Hildegard's 'thirty-ten' = 40, and 'zehnundzwanzig' = 30 interested me as parallel to French *soixante-dix* '60+10,' *quatre-vingt-dix* '(4 x 20) +10'; Modern Irish *deich is fiche* '10 and 20' as showing a tendency toward a decimal (in her case, of course, under German influence).

LOUIS H. GRAY,
Columbia University

A COMMENT ON TO THE BEGINNING TEACHER IN SPEECH

Miss Mary Virginia Rodigan, in her opening paragraph of To the Beginning Teacher in Speech in THE QUARTERLY JOURNAL OF SPEECH, February 1949, revealed a dilemma in which the beginning speech teacher often finds herself. Throughout the article, reference only to teachers in high school is made. Many times in small school systems, the speech teacher is faced with a program which includes activity in both high school and elementary school. How, then, will the new teacher who has worked in a well-organized speech situation in training

school meet this almost superhuman task of speech education for all children?

The author of To the Beginning Teacher in Speech takes it for granted that already the students desire to improve their speech. Many young folks are quite satisfied with their performance in the various aspects of communication. It would seem that, in many instances, the beginning teacher of speech will find it necessary to encourage the pupils to evaluate their own speech and then to motivate them to desire more acceptable speech. This situation will be especially true if no foundation work in speech has been done in the elementary school. However, Miss Rodigan has reviewed well the difficult situations in which the new teacher finds herself.

In part 2, Miss Rodigan says: 'The experienced supervisor must advise these new teachers again and again to diagnose the immediate situation.' The schools without speech supervisors far outnumber those with them; consequently, the new teacher hasn't even this aid. Furthermore, oftentimes, she has to sell speech education to members of the faculty. All too true is the statement: 'Too often no provision is made for indirect teaching or learning in speech.'

The author counsels well in advising a flexible program under a teacher who has specific objectives so that the time of the students will not be wasted. The cooperation of pupils and teacher always brings more interest into a classroom situation when the program must be changed from day to day to give incentive to preparation of lessons. I am quite in accord with the thought that textbooks are superfluous to a certain extent, yet some administrators and many pupils feel that a textbook lends importance to the course. Textbooks as reference books are preferable to one text for all occasions.

How right Miss Rodigan is in her advocacy of teacher-pupil conferences and emphasis upon cooperative rather than competitive speech activities! It is through cooperation rather than through competition that pleasant human relationship develops.

There are so many problems for the new speech teacher to face that she may become bewildered with grading the pupil, setting up speech situations outside of the classroom, and securing proper equipment including a recorder which is a necessity so that the individual pupil may hear his own voice. However, if the new teacher has the training and personality described in the last paragraph of Miss Rodigan's article, she will be ready for any emergency which arises in secondary, elementary, or primary schools.

RUTH H. THOMAS,
Passaic Public Schools
Passaic, New Jersey

CONCERNING THE BAIR-NORVELL ARTICLE

In Speech Improvement in New York State, Frederick H. Bair and George W. Norvell present a valuable and significant summary of objectives and practices in the public schools. Though the article is not designed to suggest problems, questions inevitably arise in the mind of the reader. One of the most persistent concerns teacher preparation.

The authors indicate that, while speech correction and elective courses in the speech arts are conducted by 'the special teacher of speech,' a major responsibility for improving the utterance of the 'rank and file of young people who have neither special disabilities nor special interests in speech' rests in the hands of 'the regular teacher of English.' This being the case, the 'professional

training of this regular teacher of English becomes a matter of the utmost importance to the speech program.

Speech educators know that the problems of the rank-and-file group of students, far from being obvious and easy to handle, are among the most subtle and exacting in the field. Many of the regular teachers of English are by preparation and inclination teachers of the written rather than the spoken word. If they are to take charge of that part of the speech program affecting a majority of our boys and girls, State requirements for certification should be such as to insure thorough preparation for the job.

Bearing on this point is a statement appearing in the Foreword of a curriculum bulletin on speech in the secondary school recently issued by the New York State Speech Association. It recommends strongly that 'speech activities be conducted by teachers specifically and adequately educated in the field of speech.' Although one hastens to concede that some teachers of English are well prepared to teach speech, there is at present little to insure such competence. It is therefore reassuring that certain officials in the New York State Department of Education share the view of the Association and are considering revision of requirements for certification in English.

LAURENCE B. GOODRICH,
State Teachers College
Oneonta, New York

A NOTE ON PAUL RICKARD'S BOOK REVIEW

It is with grave misgivings that I take serious issue with Paul Rickard's review in the April QJS of *The Advertising and Business Side of Radio* by Ned Midgley. That the author has written 'a distinctly superior book' is a judgment to which the reviewer is entitled, but to state that the author has stuck 'to the field about which he is so eminently qualified to write' and that for his scrupulousness, he 'is certainly to be commended,' is an observation demonstrably in error and a commendation scarcely warranted by the facts.

Two examples will indicate what I mean.

Midgley passes judgment on the BBC, a subject of which he apparently has no direct knowledge and has made little effort to obtain enlightenment, by citing the following pieces of 'evidence': 1. conversations with 'returning servicemen who had occasion to listen to many English broadcasts during the war,' and 2. a passing newspaper column of John Crosby about Bing Crosby on the BBC (p. 333). An author writing a college text should have a better appreciation, I think, of what constitutes good evidence and of his own limitations in knowledge.

Example two: Midgley writes, 'It is unfortunate that the Blue Book was ever drafted.' (p. 335) Here the author is wandering, ineptly I think, into the fields of law and public policy and their administration. The Blue Book, as anyone concerned with radio regulation knows, was the FCC's major formulation of public policy in 1946. A body of reasonably well-informed opinion, including commercial broadcasters, holds that the Blue Book was a thoroughly proper and wise act which produced wholesome consequences. It is interesting to note that the man who was general counsel and later chairman of the Commission which wrote the Blue Book is now executive vice-president of NBC.

Mr. Midgley is entitled to his bias on questions of public policy, but certainly he is not entitled to intrude that bias into a college text without a fair statement of opposing viewpoints in dis-

cussions which are, after all, quite outside the scope of *The Advertising and Business Side of Radio.* If he has failed in this obligation, it becomes the reviewer's duty to point out his failure, and most certainly to refrain from complimenting the author for a scrupulousness which manifestly he has not exhibited.

I do not take issue with the reviewer's evaluation of Midgley's otherwise helpful compilation of material on commercial aspects of radio, but the identification of NBC as the network of 'Jack Benny' (p. 67) might indicate that practical businessmen do not always see the future with any greater clarity than visionary academicians.

GIRAUD CHESTER,
Queens College

A COMMENT ON PROFESSOR PENCE'S ARTICLE

I agree entirely with Professor Pence and his article in the April issue. In the book *Words into Type*, of which I am co-author, I discussed the preposition matter briefly, as follows:

Terminal Prepositions. The terminal preposition, as in "This is the book he told us about," "He is the man I spoke of," is frowned upon by those who do not know the history of English idiom, but has been well established for centuries. The alternative—"This is the book about which he told us," "He is the man of whom I spoke"—usually sounds stiff and bookish.

Mr. Pence discusses the subject more fully, and his distinction between spoken and written discourse and his point that the terminal use is a rhetorical rather than a grammatical matter are well taken. The title sentence, by the way, sounds like Winston Churchill's reply to a proofreader who queried a terminal preposition.

My friend Raymond Bosworth, of Simmons College, calls the terminal preposition, split infinitive, and other teachers' delights, 'ghosts of the classroom.' It is appalling to think of the amount of time wasted in high school classes by teachers on such trivia, when there is much else more important to attend to. The whole subject was discussed at great length by Lounsbury of Yale thirty or forty years ago, with multitudes of examples from classical authors. I cannot recall the name of his book. Mr. Pence is right in pleading for naturalness. The teacher of speech is on safe ground in encouraging his students to speak and write naturally even though both speech and writing are faulty. The faults can be corrected; but stiltedness, literariness preciousness are extremely hard to eradicate when they have once become established—as they too often have been in our boys and girls. Their teachers should read and pray over Fowler's articles on Preposition at End, Split Infinitive, and other 'Bogies' as he calls them, in the *Dictionary of Modern English Usage.*

R. M. GAY,
Chatham, Massachusetts

ARRANGEMENTS FOR INTERNATIONAL DEBATES

Members of the SPEECH ASSOCIATION OF AMERICA may be interested to receive a report of progress from its Committee on International Debating. This is the situation regarding teams from abroad: Faced with the job of reviving international debating after the war, the committee, under the chairmanship of A. Craig Baird of Iowa persuaded the Institute of International Education to sponsor international debating. The Institute makes no charge for its services except the out-of-pocket expense for mimeographing, postage, telephone, and telegraph. We believe that the Institute is doing an excellent job in carrying on

a worthwhile activity. The Institute has maintained a close contact with this committee in the past and has recently accepted some suggestions from the committee to improve certain procedures from the point of view of the American institutions which we represent.

Each year the Institute invites one or more foreign teams to visit this country. During the fall of 1948 a British Universities team of Mr. Cox of Bristol and Mr. Galer of Birmingham visited twenty-six colleges and universities in this country. During the spring of 1949, two Cambridge University teams came to the United States together, but one went west as far as Colorado and the other toured the eastern coast from Maine to Florida. From mid-October till late December this fall Mr. Day and Mr. Johnson-Smith of Oxford University will tour the eastern United States. The Institute had arranged for an Australian team to debate along the west coast, but the visitors have postponed their trip till 1951. The Institute has been arranging for another team, probably representing the Scottish universities, to visit the West in the spring of 1950.

Since debating is on a much different basis in Great Britain, so far there have been no funds available abroad to finance the trips. Hence the Institute collects a fee of $100 from each American Institution which debates the visitors. This is used to cover the trans-oceanic and other travel expenses of the teams and the living expenses during periods when they are not entertained by host institutions. The recent Cambridge trip resulted in a slight deficit, due in part to cancellations. From now on the itinerary of each team will be limited to a more definite section of the country and other steps taken to cut down expenses. The propositions for debate are chosen by the individual institutions from a list submitted by the visitors and checked by the Institute and this committee.

Your committee has sent out a letter to some three hundred institutions, calling attention to the activity and explaining to forensic directors how to get on the mailing list of the Institute of International Education, 2 West 45th Street, New York, N. Y. When a foreign team is scheduled to debate in a general section of the country, all those institutions in that general section will be notified to enable them to make a specific request for that team. Then the Institute will draw up an itinerary which will be efficient and which will meet as many of the requests as possible. Institutions not able to arrange debates in any tour because of difficulties over dates will be given first consideration on the next tour through that section of the country.

This is the situation regarding American debate teams going abroad—or at least to the British Isles: We are informed by the British that their circumstances do not permit more than token financing of visiting teams, and that their Union plans would not allow for more than one visiting team from America each year. Milton Dickens of the University of Southern California, chairman of this committee last year, worked out a plan for the selection of teams to represent the United States abroad. This plan proposes that this committee appoint sub-committees in each section of the country to review all applications from candidates for the team in that area. Institutions nominating a candidate would present a record of his scholarship, general achievement, debating success, speaking ability, emotional maturity, etc., and an agreement that if the candidate should be selected, the institution would be responsible for his share of the expenses of the trip. The team finally selected through the work of the

sub-committees and this committee would officially, through the SAA, represent American colleges and universities and be sponsored by the Institute of International Education which would arrange the tour through appropriate agencies abroad. The British inform us that the best times for a tour there are from early February to late March, or from late October to the end of November. If this plan is adopted, such a tour would not take place till the academic year 1950-1 or later. It has yet to receive the approval of the Council of the ASSOCIATION. The expense to each institution would be about $800. However, both the committee and the Institute are exploring possible sources for assisting in financing.

Until this proposal, or some other method of selecting a representative team, is adopted, any tours made abroad will have to be made by an individual American institution. Since the British do not wish to entertain more than one American team each year, and since our ASSOCIATION would wish to have such a team the best possible available, any American institution contemplating such a trip should get in touch with this committee and the Institute. The Institute will sponsor the trip of any team approved by the committee and arrange its itinerary. Such plans should be made some months in advance.

COMMITTEE ON INTERNATIONAL DEBATING

JOHN NEALE,
Dartmouth College
RICHARD MURPHY,
University of Illinois
GLEN MILLS,
Northwestern University
BROOKS QUIMBY, *Chairman*
Bates College

IN DEFENSE OF OBJECTIVE METHODOLOGY IN THE DRAMA

A few weeks after my objective Survey of Dramatic Activity in the American Colleges was published in the QJS, an elderly gentleman, a teacher of English and director of dramatics, wrote to say: 'This kind of trash should be deposited in the nearest wastebasket. . . . Every college theatre has its individual rapport with its audiences and cannot be lumped with other theatres into a statistic.' It seems to me that this attitude is held by many who are unwilling to admit that the world of dramatic art can be touched by such a mundane instrument as a questionnaire. For example, Professor Kase prefaces his comment on the same survey by saying: 'There is nothing inevitable about statistics,' and then draws a new set of conclusions thereby apparently proving the old saw that 'figures can't lie, but liars can figure.'

Why all the fuss about statistics? What is there about them that sets the hair of so many academicians on end? Part of the trouble has undoubtedly been caused by the statisticians themselves. They become so engrossed in their percentages, errors, ratios, coefficients, distributions, and curves that they feel the statistic is the be-all and end-all of valid measurement. A second cause for statistical irritation is the very real fear encountered by many whose training has been artistic rather than scientific, toward anything objective or statistical.

Let it be said that there are some very real pitfalls in objective measurement. Professor Bentley strikes at the heart of one of the major problems when he challenges the definitions employed in the dramatic activity survey. Since the statistics are derived from answers to questions, it is important that the language of the questions be clearly defined.

For that very reason a set of definitions must be established which will hold for the purposes of the individual study. These definitions obviously may be questioned. A second problem lies, as Mr. Kase has suggested, in the interpretation of the statistics. Whether or not two productions of Shakespeare in a given area is a large amount of good drama or a small amount obviously depends upon the amount of good drama with which the critic has come in contact. For example, Mr. Kase suggests that the colleges surpass Broadway in the production of worthwhile drama and hails this as evidence of collegiate supremacy. The real question is, 'to what extent does college drama surpass Broadway?' since almost anyone will admit that Broadway is not a stellar symbol of quality.

These are two of the basic criticisms levelled against objective measurement. But, is it not true that these same questions may be raised concerning any other type of research? The same problems of definition and interpretation are basic in any attempt to evaluate.

The QJS is replete with articles which draw conclusions from nothing more tangible than the author's individual interpretation of abstract data. Surely these conclusions are not valid simply because historical or case study methods are employed. Whenever definition or interpretation by an author is involved, validity is always questionable.

Perhaps more distressing is the tendency of the armchair philosopher to draw quantitative conclusions from inadequate or segmental data. Just a few days ago, a college instructor said to me: 'There is a great resurgence of Shakespeare in our colleges.' Upon questioning this statement I found that he based his conclusion upon the knowledge of two productions of Shakespeare in schools which had not produced this poet the preceding year. This kind of thinking must be corrected.

Certain types of gross data are amenable to objective treatment. When a vast program such as 'dramatic activity in the colleges' can be organized, coordinated, and simplified so that the individual dramatic director can compare his activity with that of the nation, surely the lowly statistic, be it inevitable or not, is making a real contribution.

JOHN E. DIETRICH,
University of Wisconsin

COMMITTEE ON LOCAL ARRANGEMENTS FOR THE 1949 SAA CONVENTION

We submit below the names of the members of the Committee on Local Arrangements for the 1949 SAA Convention in Chicago. Members are urged to get in touch with the persons in charge of events and features of interest to them.

Jean Utley, University of Illinois, Chicago Campus, *Information Desk*.

Franklyn S. Haiman, Northwestern University, *Luncheons and Dinners*

Isaac P. Brackett, Northwestern University, *Special Equipment*

Leighton Borin, Northwestern University, *Special Events*

Edward Crowley, Northwestern University, *Publicity*

Catherine Fogle, University of Illinois, Chicago Campus, *Exhibits*

Dr. Lee Mitchell, Chairman of the Committee on Local Arrangements for the AETA Convention, has included also the names of his members:

Alvina Krause, Northwestern Univer-

sity, *Entertainment*

William O. Brasmer, Denison University, *Special Events*

Mrs. Lee Mitchell, Children's Theatre of Evanston, *Social Hour*

Walter Russell, Indianapolis Civic Theatre, *Non-commercial Exhibits*

CHARLES F. HUNTER, *Chairman*
Committee on Local Arrangements
Northwestern University

ANNUAL FINANCIAL REPORT OF THE SPEECH ASSOCIATION OF AMERICA

The Williams-Romack Company of Columbia, Missouri, auditors to the ASSOCIATION, have completed their accounting of the records of the business office for the fiscal year 1948-49. In a thirteen-page brochure of schedules, the auditors reported to the Finance Committee under date of July 1.

Operations for the year show an increase of income over disbursements of $5,256.11. The condensed statement which follows is taken from the brochure:

SCHEDULE I

STATEMENT OF INCOME AND DISBURSEMENTS
July 1, 1948 to June 23, 1949

INCOME

Memberships:		
Regular	$16,344.71	
Sustaining	4,263.50	$20,608.21
Monographs		2,890.80
Directory		2,258.25
Old Journals and Monographs		1,968.00
Miscellaneous Copies		387.40
Placement Service		4,028.35
Advertising:		
Quarterly Journal	$ 4,557.60	
Directory	1,378.00	5,935.60
Convention Receipts		3,560.50
Interest on U. S. Bonds		55.00
Miscellaneous Income		646.16
Total Income		$42,338.27
Less Commissions and Discounts		1,299.53
Total		$41,038.74

DISBURSEMENTS

Publications:		
Quarterly Journal	$ 8,006.79	
Monographs	2,043.73	
Directory	2,489.77	
Special Printing	500.00	
Repurchase of Old Copy	180.80	
Total		$13,221.09
Mimeographing and Miscellaneous Printing:		
Stationery	$ 755.83	
New Solicitations	969.58	
Renewals	196.18	
Placements	677.23	
Convention	1,103.95	
Sustaining Members	19.79	
Total		$ 3,722.56
Postage and Distribution		$ 2,808.23
Clerical		$ 7,273.40
Officers and Committees		$ 3,882.04
General Disbursements:		
Bank Charges	$ 7.07	
Binding	808.15	
Office Expense	928.98	
American Council on Education	100.00	
A.S.H.A. Share of Convention Fees	599.72	
State and Regional Association Dues	358.50	
A.E.T.A. Share of Convention Fees	533.82	
Social Security Taxes	35.36	
Insurance	10.57	
Convention Expense	1,023.32	
Depreciation of Equipment	369.82	
Secretary's Bond and Audit	100.00	
Total		$ 4,875.31
Total Disbursements		$35,782.63
EXCESS INCOME OVER DISBURSEMENTS		$ 5,256.11

The auditor's analysis of the assets of the ASSOCIATION show an increase in net worth from $18,263.22, the position of the ASSOCIATION in 1948, to $23,529.19—an increase of $5,265.97. The principal items of increase are in the amount of cash in bank, government bonds, and office equipment. The complete analysis follows:

SCHEDULE II

COMPARATIVE SCHEDULE OF ASSETS

ASSETS	June 30 1948	June 23 1949	Increase
Current Assets:			
Petty Cash	$ 5.49	$ 14.78	$ 9.29
Cash in Bank	4,580.76	5,740.01	1,159.25
Accounts Receivable	1,894.85	1,984.05	89.20
U. S. Government Bonds	3,106.50	4,106.50	1,000.00
Merchandise Inventory	4,943.34	5,901.14	957.80
Stamps	26.08	57.69	31.61
Total	$14,557.02	$17,804.17	$3,247.15
Fixed Assets:			
Office Equipment—Net	$ 2,224.35	$ 3,953.08	$1,728.73
Other Assets:			
Office Supplies	$ 760.65	$ 853.89	$ 93.24
Stationery	721.20	918.05	196.85
Total Assets	$18,263.22	$23,529.19	$5,265.97

LOREN D. REID,
Executive Secretary

NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

DAYS WITH BERNARD SHAW. By S. Winsten. London: Hutchinson & Co., 1948; pp. 214. (Also New York: Vanguard Press, 1949; pp. 327. $3.75.)

SIXTEEN SELF SKETCHES. By Bernard Shaw. New York: Dodd, Mead, 1949; pp. 207. $3.50.

At this date a notice of these books must be in part at least a review of reviews. The present reviewer unfortunately read first, last January, Shaw's refreshing nonagenarian blast at the misguided London *Times Literary Supplement* editorial writer who ecstatically saluted Winsten's book as the equal of Boswell's or Eckermann's, then the insipid editorial itself, finally Winsten's initially infuriating volume. Having like Shaw no bump of reverence I do not ask for the non-natural attitude of genuflection before G. B. S., but having consumed with moral, physical, and spiritual dyspepsia the larger share by far of the incredible inanities perpetrated by those who exploit their futile egos in the shade of the great plantain labelled *Shaw, non-carnivorous,* I approach new volumes on him with suspicion and distrust. For me, as for Playwright Robert Sherwood, 'Reading Winsten's book on G. B. S. was a depressing experience.' Unlike Sherwood, writing last March for the *New York Times,* I knew in our scholarly unknowing way (Shaw told Winsten something about the path to ignorance being paved with good editions) *some*thing of Winsten as the editor of that revealing and conclusive, if uneven, collection of tributes of 1946, *G. B. S. 90,* and I expected more of this pleasingly uxorious husband of an at best second-rate artist and sculptor. Anyone bored with the lack of plasticity, imagination, and insight betrayed in the reproductions of Mrs. Winsten's work should refer to the truly perceptive and intriguing drawings in Felix Topolski's volume of 1946, *Portrait of G. B. S.* And anyone as naively excited as the London *Times* editorialist over Winsten's self-*etcie*-advertising photographs might profitably consult the compendious, accurate and honest *Bernard Shaw through the Camera,* prepared by F. E. Loewenstein in 1948.

But I *was* depressed. Anecdotage and mechanically repetitive garrulousness seemed at last to have caught up with the 'most famous man of letters alive in the world today.' The last phrase is that of Joseph Wood Krutch, skimming lightly over the surface of Winsten for the *New York Herald-Tribune* on March 2, but the sentiment, surely, is universal. However, while on first experience *Days with Bernard Shaw* seems as regrettable as Archibald Henderson's *Table-Talk of G. B. S.* of 1925, on a second and less overheated perusal it proves itself a real if overwritten addition to Shaviana, possessing the unfortunate and intrusive egotism of the earlier volume but lacking the relative order and clarity of the pompous mathematician of Chapel Hill. Dissatisfaction evident in several reviews of *Days* and crystallized most honestly in that of Sherwood turns out to be

happily not with the veritable Johnson but with the pseudo-Boswell. There is in Winsten's book the raw material of a valuable 'conversation piece,' but the man has no sense of structure. The volume purports simply to record in chronological order and in infinite, repetitive, and non-selective detail a long series of conversations spreading over a period of years. It is quite obvious that Shaw had no idea he was talking for publication and so he dribbled and dabbled, gossiped and gabbled, in the undirected way in which even a G.B.S. will, when confronted with a person like Winsten, who himself resembles the woman thus pilloried by Shaw: 'The trouble about her is that she lacks the power of conversation but not the power of speech.' Winsten's insistence upon recording all his own views, his talks with other neighbors, frequently quite unconnected with Shaw, results in artistic hodgepodge and even bad journalistic reporting. Krutch has made the proper comment: 'Shaw *en pantouffles* is simply not Shaw at all for he comes into existence only when aware of an audience upon which he wishes to make an effect.' One wishes that the Shavian principle which Winsten records on the penultimate page of his rambling volume had been applied to himself: 'In future I will demand that all journalists submit the full text of the interview before I agree to let them interview me.' The irony here seems to have been lost upon Winsten. Shaw protested: 'In hardly any passage in the book as far as I have had time to examine it has Mr. Winsten's art not improved on bare fact and occurrence by adding the charm of his own style to the haphazard crudity of nature.' Sherwood, quoting this with gusto, remarked: 'When I read that last Shavian sentence all vestiges of depression vanished. The old gentleman may have lost something—but his powers of demolition appear to be intact.' Writing to thank Sherwood 'for coming to the rescue,' Shaw more directly assessed the failure of what could have been turned by shrewd Boswelling or good editing into a series of connected and clarifying conversations really revealing the Shavian mind: G.B.S. on World War II, on his contemporaries, on public speaking, on drama Shavian and otherwise, *etc., etc.* 'W. in his confounded book,' Shaw wrote Sherwood, 'has spoilt more good stories than any writer that ever lived. He has no sense of comedy, and is out of his element in Shawland.' (*New York Times Book Review*, May 1, p. 15.)

Early in their acquaintance Shaw told Winsten: 'You are always dragging in irrelevant side issues'; frequently he rebuked him with variants of 'You're talking absolute nonsense'; and he must often have sighed to himself while listening to the meandering and pointless Winstenian reminiscences of meeting the great and the near-great that Winsten himself was one of 'These people who haven't a thought in their heads [and] are always the first to give you a bit of their mind.' Several reviewers have found in Winsten a tone of reverence for Shaw. Two close examinations have convinced me rather that, in addition to his unpardonable sloppiness of construction, he is ill-tempered; he constantly refers to Shaw's vanity, his self-pity, his querulousness, his irritating habit of trying to stem the confused flow of Winsten's opinions and memories; the main impression is that G.B.S. is a very boring and annoying old gentleman who has been fortunate beyond his deserts in having these particular next-door neighbors. One feels considerable sympathy with Shaw in having his most

constant audience such an unappreciative one.

Sherwood caught Winsten giving as part of a conversation a long literal quotation from *The Intelligent Woman's Guide;* Shaw called attention to many minor inaccuracies, even to the printing of a picture of Henry Salt as himself (a photograph which no student of Shaw could ever mistake for that of the much-photographed, caricatured, painted, sculptured, drawn—and indecently quartered and almost atomically disintegrated Shaw), and to Winsten's penchant for completely reversing the point of Shavian wit and anecdote. Familiar with the Shavian habit of self-repetition, I still find much in Winsten's alleged record of long conversations that suggests that he possessed neither 'the most phenomenal of memories' nor 'one of those pocket wire-recording devices which take down every word unbeknownst to the speaker' (Sherwood's ironic inferences), but rather a confused acquaintance with much printed Shaviana which gets mixed up with his undiscriminative records of actual Shavian talk. To illustrate, I find him recording Shaw early in the last War as referring to having received 'the other day' a request to allow *Saint Joan* to be used as a school-text and then summarizing Shaw's devastating answer to the request. Actually this incident occurred in the late twenties and was reported, with Shaw's *actual* comment, by Michael Mason in Mr. Shaw, Shakespeare, and the Secondary Schoolboy in *The Nineteenth Century* for April, 1928. The general quality of the Winsten record is such that in this instance I hold him suspect of wanting to get into his book a fairly good bit of typical Shaw rather than Shaw suspect of nonagenarian garrulousness. Certainly the book is padded overmuch, especially toward the end, where Winsten quotes less effective variants of many points previously recorded. One also wishes that he had possessed, with his unique opportunity for *un*bearding Androcles' lion, enough judgment to try to make Shaw pursue further such brilliant and provocative *aperçus* as these:

> My plays are essentially poetic dramas and should be sung.
>
> When coal created the miserable slums we call towns then Wordsworth and Coleridge and Keats came along with their nature worship.
>
> People must spend their lives studying [Joyce's] texts and allusions and even then they won't come to the fundament of his thoughts.
>
> Yeats could not spell and had no sense of number. That is why his poetry went wrong.

However, although one cannot agree with George Freedley that Winsten's is among the best books on Shaw or that it is 'highly recommended,' one can suggest that those who appreciate the quality of the Shavian theory and practice of public speaking and of drama can, by digging deep—and constantly 'counting ten'—find in the book a few nuggets of true Shavian ore.

Writing of Shaw's interest in and knowledge of pictures of himself, Winsten comments: 'It is a pity that he was never able enough as an artist to give us a self-portrait.' Shaw has of course been giving us self-portraits for some sixty years, in prefaces to his plays, novels and criticisms, in interviews, in answers to questionnaires, in comments upon critical or biographical books upon himself. There is much irony in Winsten's disordered record of 'Shaw's Obstreperous Retirement' (one of Shaw's alternative titles rejected by Winsten); there is more irony in Winsten's apparent unawareness that irony is being practised upon him; but the final stroke of irony lay in Shaw's having chosen to publish *Sixteen Self Sketches* almost contemporaneously with the bungling record of Winsten's misadventures in Shawland.

Here one has not a few nuggets, but almost pure gold throughout. Here is an invaluable book, crying aloud for that quotation which is denied by the publishers. Much of it is old but much of it is new, and of the older pieces one is particularly glad to have in book form In the Day of My Youth and Who I Am, and What I Think, both buried for half-a-century in forgotten magazines almost inaccessible in America, and How Frank Ought to Have Done It, first appendixed by Harris to one of his volumes of *Contemporary Portraits* in 1919. Of previously unpublished pieces, the student in the general field of speech will find most rewarding Nine Years of Failure as Novelist Ending in Success as Critic, How I Became a Public Speaker, Am I an Educated Person?, and Biographers' Blunders Corrected. This book I do highly and almost unqualifiedly recommend, for Shaw is obviously one of the most knowledgeable and finely analytical practitioner-critics of the varied arts of platform speaking, forensics, and dramatic production, and when he talks of these arts, at least, Brooks Atkinson's advice: 'Don't pay much attention to what he says. It is only the dialogue for the part he plays,' is invalid. The antidote for this too frequently found kind of Shavian criticism lies in Shaw's own remark to Winsten: 'I am the most spontaneous speaker in the world because every word, every gesture and every retort have been carefully rehearsed.'

Shaw was ninety-three on July 26. The Grand Old Man of theatre, of drama, and of the platform of our day has written occasionally even more than usual of late: much of this volume, a play, prefaces, 'letters to the editor,' essays. Recently he rewrote with much additional material that admirable and indispensable handbook for directors called The Art of Rehearsal, and under the title, Shaw's Rules for Directors, the revision appears in the August issue of *Theatre Arts*. It is a MUST for all practising directors; it is probably the most revelatory of his many self-sketches; it is an amazingly discerning, discreet, and disarmingly complete analysis of a particularly difficult skill; and it is incredibly right as the brightest, most illuminating, longest-burning, ninety-third candle on possibly the largest and certainly the most famous birthday-cake of the year.

E. J. West,
University of Colorado

CYBERNETICS. By Norbert Wiener. New York: John Wiley and Sons, 1948; pp. 194. $3.00.

Most reviews of *Cybernetics* have emphasized the development of the man-like machines that Professor Wiener describes. This one treats the question: What does the book mean to the student of speech?

Together with the writings of engineers like C. E. Shannon, *Cybernetics* presents a theory of communication that is of importance to workers in speech. It contributes synthesis to random and isolated investigations: the speaker's message becomes a part of a sequential chain that includes the media of communication, talker, listener, and physical environment. Psychologists and engineers, then, become engaged in a task in company with the teacher of speech in getting ideas from a sender to a listener with utmost efficiency. Importantly, a cooperative endeavor among the professional workers of allied academic disciplines is basic to Professor Wiener's concept of 'control and communication.' (The subtitle is Control and Communication in the Animal and the Machine.) The goal may be facilitated through the term *cybernetics* (from the Greek for steersman); it has already gained some impetus from miltary projects in *systems* research and an awareness that communication is a unified process that is comprised of diverse events. A *system* is a multi-person team that, with equipment, performs a single function as nearly instantaneously as possible. Too often a notion prevails that voice is both adequate and fully controllable. Machines can be improved. Hands can be

trained. But voice, the ability to talk, is always present and that's that. There is little in Wiener's book to dispel this premise.

Cybernetics is provocative in suggesting characteristics in the act of speaking that are amenable to study and contributory to communication systems. Wiener's use of the term *feed-back* is an obvious example. This is analagous to *side-tone* as used by Bell Telephone Laboratories to designate the auditory experience that comes with hearing oneself. Doubtless the human governor is sensitive to many aspects of feed-back. Physiological strain while speaking in one moment affects the voice of the next. Prolonged loud talking changes one's idea of normal voice. Adjustments follow and are continually in the making. Some of these affect the efficiency of the communication system—all that transpires between the inception of an idea by a speaker and the subsequent idea that is aroused in the mind of the listener. This is not restricted to electrical communication equipment. It occurs in the office, living room, and classroom.

This book is a rich offering for a teacher to place in the hands of a student—the prospective specialist in speech. Teacher and student alike may find values in subject-matters that are often thought to be remote from courses in the department of speech, either humane or scientific.

Throughout *Cybernetics* there is the implication that messages fall into a complex variety that can be categorized in terms of their proximity to a *yes-no* decision. Possibly the message is *yes-no* at the outset. In this case it can now be relegated to a machine, for example the 'stop-go' of the traffic light. Perhaps there are one or even two conditional *ifs*. Again a machine can do the job. Some lights now respond only when an automobile approaches at right angles to the main line of traffic. Extending this, it is certainly possible for the light to give a 'go' decision only when is no traffic in a particular danger area. With these decision-making possibilities the mechanical opponent at chess is almost a reality.

In spite of the replicas of memory and decision that appear in ultra-rapid calculating machines—to which Professor Wiener made important contributions—neither the gadget nor cybernetics can contribute rapidly to solving the problems of the social sciences. This is Wiener's pessimism, not mine.

The book has obvious relevancy to all of speech, even when read with an inadequate knowledge of mathematical notation. Readers with specialized interests in the theatre may see *R. U. R.* as proximate. Teachers of public address may view the paragraphs about control of opinion as incomplete and assertive. All, however, will probably find some new horizons pertinent to their interests in speaking.

JOHN W. BLACK,
Ohio State University

THE *Rethorica Nova* ATTRIBUTED TO JACOBUS IZELGRINUS. Edited from MS. 441 of the Public Library at Bruges, with Excerpts from the *Tractatus de Coloribus Rethoricis* Preserved in the Same Manuscript. By sister Mary Frances Laughlin. Washington, D. C.: The Catholic University of America Press, 1947; p. xxxiv+43. $1.00.

We appreciate this supplement to our knowledge of fifteenth century rhetoric. From photographic copies of MS. 441 of the *Bibliothèque Publique de la Ville de Bruges*, folios 195-214, Sister Mary Laughlin has established the Latin text of the *Rethorica Nova et Breuis*, a redaction by Frater Adrianus De But of a series of lectures delivered by Magister Jacobus Izelgrinus at the school of the Fratres Minores in Paris sometime during the year 1464. A scholarly introduction to the edition provides pertinent information concerning the manuscript, the text, the transmission, the author, Jacobus Izelgrinus, and the transmitter, Adrianus De But. The copious glosses in the manuscript are preserved for us as footnotes in the edition. A serious attempt has been made to trace the sources of the materials. In many respects the dissertation is a commendable piece of scholarly research.

In the Preface, the editor expresses her regrets that so many rhetorical treatises dating from the fifteenth century should remain buried in manuscripts where they are either wholly unknown, or if known, inaccessible to the average student of the history of literary theory. This reviewer shares these regrets with the editor and submits that students of the history of rhetorical theory have a very special interest in these treatises, and that complete accessibility to the average student of the history of literary theory in this day necessitates translation into the English language. To finish the task she has undertaken, may we hope that the editor might soon find it convenient to prepare such an English version of the *Rethorica Nova* for us.

In the meantime, the following observations may serve to introduce the student of rhetorical theory to this treatise. It appears that the *Rethorica Nova et Breuis* is not new in any

sense, but that it does have brevity. The treatise is composed of 544 lines of text; of these, eight lines are devoted to the introductory remarks and thirty-eight to the subheads, so that the text proper comprises 498 lines, or about five thousand words. Of these, about four hundred words are devoted to a discussion of general aspects of delivery and some three thousand to a treatment of *elocutio*, based largely on the *Ad Herennium*, so that approximately 2,500 words remain for the discussion of *inventio* and *dispositio* in a rather haphazard series of thirty-three topics and sub-topics.

Following the Hermagorean-Ciceronian tradition, the treatise defines rhetoric as the art and science of persuading, or of speaking well in civil affairs. Only three of the conventional parts of rhetoric are recognized by the writer: *memoria* and *pronuntiatio* are considered common to other arts and faculties. The body of the treatise consists of an elementary presentation of *inventio* under the heads *exordium*, *narratio*, *confirmatio*, and *conclusio*. The traditional four kinds of causes are differentiated and briefly described. The discussion of *confirmatio* acquaints the reader with the three types of rhetorical *stases—infitialis*, *qualitatis*, and *legalis*. There are brief remarks on rumor, on torture, on laws and witnesses, on argumentation, amplification, and on pity; twenty-four words on *conclusio* round out the theory of *inventio*. As the editor states, 'the treatise offers little or nothing entirely new to rhetorical theory.' It scarcely deserves to be compared with the rhetoric of Trapezuntius, or with those by Hazardière and Fichet; it is even more meager and sketchy than the rhetoric of Isidor found in Halm. Sister Mary's verdict (p. vii) is 'that the *Rethorica* is of interest not because of the significance or intrinsic value of the theory it presents, but because of the insight it offers into the knowledge of rhetoric possessed by an average student at the University of Paris in the Fifteenth Century.' We may concur in this verdict if we properly emphasize *an* average student, and bear in mind that Izelgrinus does not seem to have been associated with the University proper and that the capacity in which he taught for the Friars Minores is not apparent (p. xxxiii).

A thoughtful reader may well wonder just how 'distinctly useful' this little manual might have been 'to the Fifteenth Century with its practical interest in rhetoric as oratory, or public speaking in civil affairs.' He might also question the editor's generalization that 'in the Renaissance rhetoric was cultivated chiefly as Ciceronianism, a rather vacuous kind of epidictic speaking and writing imitative exclusively of classical models.' Zielinski should have been consulted on Circeronianism. Then, too, it isn't difficult to verify that from Salutati on, the Humanists stress the orator's ability to influence the course of public affairs and that many of them, accordingly, served their governments as ambassadors. One ought to remember, also, that even in Italy, strict Ciceronianism was not triumphant until the middle of the sixteenth century. One might also well doubt the statement that 'the distinguishing characteristics of Northern Humanism are apparent in almost every phase of the life of Adrianus De But, in almost every line of his voluminous writings.' There are those who would deny the appellation, Humanist, to anyone perpetrating his offenses against Latinity, logic, poetry, and rhetoric.

The edition exhibits several specific weaknesses which the editor in part acknowledges:

1. the four lines under note 102 on page 9, which the editor failed to identify and which are distichs from the first elegy of Maximianus, lines 195-6 and 219-20;

2. on the same page, note 99, to *inuidiam*, the marginal note whose relevance to the text the editor regards as not very clear and which is rather clearly a quotation illustrating the kind of speech which calls forth *invidia*;

3. on page 7, note 72, the two parts or divisions here referred to, which the editor finds difficult to see, whereas the paragraph obviously indicates that with reference to the type of introductions they require, the four kinds of causes may be said to fall into two classes: the first consists of the three kinds of causes which require an 'insinuating,' roundabout, indirect-approach type of introduction, while the fourth kind of causes, the *honestum*, is in a class by itself in that it requires nothing more than a simple straightforward, direct opening, because its honorable character commends it to the listeners' careful consideration immediately;

4. line 65 on page 7, a footnote should have been included to clarify that in *ut fortiter fatienti coniugem uicini tradere*, the traditional *fortiter facienti* is the 'hero' who, in an unexpected way, exercises his option to select the reward to be given him by the state for his services.

Finally, this reviewer finds an intrinsic difficulty in trying to evaluate critically a work which professes to be an exact transcription of a manuscript, but is so published that it is impossible for any one to tell without recourse to the original whether even the most striking

errors in syntax and orthography are to be charged against the author, the editor, or the printer; for example, line 68 on page 7, where we obviously must read *'Camillum aduersus Apuleium,'* and again, in note 37 to the Introduction, in the quotation from a relatively rare printed work, not accessible to this reviewer, where the sense clearly demands *'fulminantem'* and *'temporis.'* It is, of course, possible that the errors in the quotations have been lovingly reproduced from the original, but if this is the case, the editor has by her very diligence seriously weakened our confidence in her general accuracy; if she did not wish to correct the text in the usual way with oblique brackets, she might at least have inserted a *sic* to stay our faltering faith.

OTTO A. DIETER,
University of Illinois

RHETORIC AND THE SCIENTIFIC METHOD OF INQUIRY. A Study of Invention. By Elbert W. Harrington. University of Colorado Studies. Series in Language and Literature, No. 1. Boulder, Colorado, 1948; pp. 64. $1.00.

Of the five traditional 'parts' of rhetoric, *inventio* has in recent decades received comparatively little direct attention from scholars. How was this department conceived of in different periods? What scope and functions was it assigned? What were its relationships with the other 'parts' of rhetoric and with the neighboring subject-matters of logic and dialectic? These and similar questions have been but little explored.

In his monograph, *Rhetoric and the Scientific Method of Inquiry*, Dean Elbert W. Harrington has produced a useful interpretative summary of certain important trends in the development of inventional theory. Yet, considering the complexity of the problem and the fact that he has pioneered in a relatively new field, it is not surprising that the results of his work appear to be something less than definitive.

Delineating *inventio* as that aspect of rhetoric which inquires concerning 'sound subject-matter and ways to arrive at it,' Harrington distinguishes between a 'broad' and a 'narrow' view of the inventional problem. Considered broadly, *inventio* examines, he says, the basic relationships existing among content, speaker, and hearer, and includes all those studies which constitute the 'general preparation of the orator.' Considered narrowly, it is merely 'a scheme for finding arguments for the immediate occasion.'

On the warrantable assumption that a 'broad' *inventio*, soundly conceived and developed, underlies many of 'the best qualities' in writing and speaking, Harrington examines pertinent sections of certain important rhetorical treatises in which this view is developed. The inventional systems of Isocrates, Plato, Aristotle, Cicero, Quintilian, Wilson, Campbell, Blair, and Whately are discussed in some detail, and the doctrines of Longinus and Tacitus more briefly summarized. About each writer three central questions are asked: To what extent was he concerned with the problem of deriving sound subject-matter? What methods did he propose to attain it? What was his attitude toward modes of proof 'extraneous to subject-matter' (*pathos and ethos*)?

Although every student of the history of *inventio* will undoubtedly find scattered throughout the study numerous specific statements with which he disagrees, there will probably be few who question Harrington's conclusions. Isocrates, Plato, and Aristotle are represented as having stressed the importance of sound content and challenged the legitimacy of pathetic appeals. The Romans, in turn, emphasized the importance of a broad general preparation for the speaker, gave 'enthusiastic endorsement' to 'extraneous' modes of proof, and developed an elaborate machinery of topics and states. Wilson 'clung chiefly to topics, although his rhetoric was founded on a much more systematic scheme of logic than the Romans had.' Campbell departed from the ancients, and constructed a wholly new methodology for deriving and testing speech materials. Blair distrusted the classical assumption that inventing could be reduced to an 'artificial' system, and put his faith in thorough study and profound meditation. Whately developed an *inventio* built on the hypothesis that arguments could be found 'by knowing what an argument [is] and by knowing the different classes of arguments.' As a group, these writers maintained that effective speaking involves more than 'the mastery of techniques,' and must be founded on sound content and comprehensive knowledge.

Harrington's principal contribution lies in his convincing demonstration that any author's inventional system grows directly out of his rhetoric as a whole and ultimately out of the general philosophical system which underlies and determines that rhetoric. Thus, for example, Plato's scorn for contemporary inventional methods is shown to result from his basic distinction between knowledge and opinion, and Aristotle's methodological approach from the

fact that he was primarily a scientist— an interpretation of Aristotle which some will, of course, question. Since in developing this general line of thought Harrington obviously has a hold of a tremendously significant truth, it is regrettable that he stopped short of exhibiting how Campbell's *inventio* is a rhetorical expression of the 'common sense philosophy' of Thomas Reid, and Blair's an outgrowth of the doctrine of 'original genius.'

Moreover, it is to be regretted that in this study Harrington does not come directly to grips with the difficult problem of formulating a precise definition of *inventio*. As a result, his sixty-four pages of text make less clear exactly what *inventio* is than does that admirable paragraph in Hudson's essay on De Quincey (*Studies in Rhetoric and Public Speaking in Honor of James Albert Winans*. New York, 1925, pp. 141-2) where *inventio* is characterized as 'the inner aspect of rhetorical activity.'

Chiefly, however, one questions why Harrington did not include in his survey certain writers who surely stand forth as major figures in the history of inventional theory. Why specifically —especially since Longinus and Tacitus are considered—are Aphthonius, the author of the treatise *Ad Herennium*, Bacon, Rollin, Priestley, and Winans omitted? Each of these theorists made a more distinctive original contribution to the development of *inventio* than did Wilson, Blair, or even Cicero. Moreover, may a history of inventional theory—even one concerned with *inventio* broadly interpreted—toss off in so cavalier a fashion the whole of the Ramean tradition? (p. 2) And may it speak with unqualified disparagement of the lore of states and topics? A fuller consideration of these devices might well have led Harrington to view them with greater sympathy.

Yet whatever its specific faults, this study will undoubtedly serve the very important purpose of centering the attention of scholars on a field much too long neglected. If, as a result of his efforts, other students may be motivated to continue along the path here marked out, Dean Harrington will, I am certain, feel that his monograph has made a very substantial contribution.

D. E.

THE LANGUAGE OF WISDOM AND FOLLY. Background Readings in Semantics. Edited by Irving J. Lee. New York: Harper and Brothers, 1949; pp. xxii+361. $3.00.

Semantics has by now been introduced around the room, so to speak, and most of us are getting used to the resulting conversation. The kid had a rough time with a few of us at first, and there is still an occasional club member who glances at him, if at all, only from across the room. But semantics 'belongs' now, has got safely past the cold shoulders and the 'How lovelies!' and is settling down to a refreshing exchange of views with a growing circle of substantial and warm friends.

All of which is meant to imply that Irving J. Lee has brought together in *The Language of Wisdom and Folly* seventy-two background readings in semantics for which there is a waiting audience of considerable size, particularly in the broad field of speech and language. In fact, there are probably few, if any, readers of this journal who would not like to have a look at this volume. And it is to be predicted that those who have one look at it will return for many more. It is a very informative and enriching book.

Professor Lee read some four million words in selecting the four hundred thousand contained in this anthology. Present-day semantics deals with problems about which men have been curious and concerned since the great Greeks and their forerunners, and there is a vast relevant literature. The venerable problems of knowing and of truth, of fact and value, of meaning and evaluation have nettled the brains and driven the hands of writers for centuries. Lee's selections, however, are relatively modern, mostly quite recent.

Here are a few of the titles and authors: Everything Has a Name, by Helen Keller; Thought and Its Instrument—Language, by William A. White; Two Functions of Speech, by Kenneth Burke; Talking About the Weather, by Holbrook Jackson; The Semantic Conception of Truth, by Alfred Tarski; Physics and Reality, by Einstein and Infeld; On the Logic of Fiction, by Morris R. Cohen; The Nature of a Question, by Hans Reichenbach; The Patient's Language, by Frederick C. Redlich; Statistical Thinking, by Franz Boas; Tabooed Words, by Sir James George Frazer; Logotherapy, by Malford W. Thewlis; The General Theory of Magical Language, by Bronislaw Malinowski; Preparation of the Child for Science, by M. E. Boole; Fate and Freedom, by Alfred Korzybski (the only 'Korzybski semanticist' represented, and this is one of his earliest writings—1923).

These and the other writers and selections represent the varied fields of physics, medical research, anthropology, psychology, linguistics and phonetics, mathematics, literature, art, philos-

ophy, ethics and, of course, speech in its many aspects. If anyone is searching for a significant common denominator of man's many disciplines to use as a base for general or cultural education, Professor Lee in this book points a steady finger at something deserving of the most thoughtful consideration.

Compiling an anthology is a game of picking winners and is subject to all the risks involved. Professor Lee's batting average seems remarkably high. This reviewer has marked exactly two-thirds of the selections, including Professor Lee's Introduction, as having probably a high interest value for 'the general reader.' There is no selection that a scholar would find irrelevant or trivial.

Wisdom and Folly should make a splendid book for students in a variety of courses, in which there is need for a set of readings on language, thought and meaning, well selected and brought conveniently to hand. For any teacher in the field of speech the volume is likely to become a frayed source book. It makes reading and learning unusually invigorating.

WENDELL JOHNSON,
University of Iowa

BURKE'S POLITICS. Selected Writings and Speeches of Edmund Burke on Reform, Revolution, and War. Edited by Ross J. S. Hoffman and Paul Levack. New York: Alfred A. Knopf, 1949; pp. xxxvii+536+x. $4.75.

An easily-accessible, readable selection from Burke, in quantity enough to be fairly representative, should always be in print. Neither the student getting his introduction to Burke, nor the general reader, whether in history, politics, literature, or oratory, should be limited to the contents of general anthologies or to individual works. No doubt, as Hazlitt asserted, the only representative selection from Burke is all that he wrote, for Burke is, himself, an anthology. Nevertheless, in practice an adjustment must be made, and the editors of the present volume have made a good one.

At present the seven-volume collection of Burke's speeches and writings in the Oxford World's Classics, containing perhaps half of the standard Burke canon, is the most complete printing available. The excellent three-volume edition of selected works, prepared for the Oxford Press by E. J. Payne in 1874-8 and reprinted in the 1920's, though larger in bulk than the present volume, is somewhat more limited in scope. Besides these, there are small volumes of selections on the lists of several of the general publishers, and someone puts out an edition of the Speech on Conciliation every now and then (though much less frequently since the promotion of that masterpiece from high school to the second year of graduate study in departments of speech).

The editors of *Burke's Politics*, therefore, in reprinting perhaps somewhat less than a tenth of the available Burke, have assembled a volume well adapted to extensive browsing and well designed to encourage the initial interests of the student. They have supplied the essential explanatory footnotes and good bridge-passages of historical narrative and interpretive commentary, which, however, make no pretentions to rhetorical criticism. Fortunately their effective basis for selection and excision is not so limited as the subtitle might suggest.

The twenty-six page Introduction on Burke's Philosophy of Politics is solid and sensible in detail and, for the most part, in its large interpretive concepts. It is only a very 'little short idolatry,' however, and if it is occasionally marred by the violation of balanced judiciousness, that is because the editors have an overriding determination to make Burke the bulwark against Communism and the first line of defense against anti-Christ. Of course Burke's warnings against Jacobinism are often happily relevant to the Soviet danger today, and there are striking general parallels between the years following 1789 and the years in which we live. Nevertheless, we should recall that the witch-hunt in which Burke encouraged Pitt from 1790 onwards is perhaps as good a warning to us in one direction as Burke's best arguments are in the other.

Burke studies, though by no means dormant in this country, are maintained by a comparatively few scattered scholars. It is pleasant, therefore, to welcome this valuable contribution to the popular presentation of Burke, from that center of Burke study at Fordham University, whose inspiration for some years has been Father Moorhouse I. X. Millar.

DONALD C. BRYANT,
Washington University

PERSONALITY. By Gardner Murphy. New York: Harper and Brothers, 1947; pp. xii+999. $5.00.

It is indeed a timely and a significant service that Gardner Murphy has rendered in putting divergent conceptions of human personality and their implications for research into focus in his foreword and introductory chapter, and then bringing together for evaluation in one volume, an ordered but undogmatic consideration of

over seven hundred contributions which have promise for the further study of personality and for the critique of work in allied fields. Not only psychologists, but sociologists, educators and therapists in special fields of personality adjustment and developmental guidance should avail themselves of this resource in a critical but constructive approach to their problems.

Part 1 of the book deals with the biological and organic foundations of personality, and their bearings on development and motivation. Part 2 discusses learning. It clarifies differences between conditioning and canalization by which any study of learning or teaching could be soundly oriented. It also considers the relation of symbols and values to action, and the role of conflict and tension in learning.

The six chapters of Part 3 are devoted to the personal outlook. They take up in turn the significance of autism, imagination, thought and creativeness, considering the outlook of the perceiver, the dreamer and the multiple personality, and dealing with sensitivity and spontaneity, illumination and insight, as well as with psychodynamics. The first two chapters of Part 4 have to do with the origin and evolution of conceptions of the self, while the remaining four chapters take up the various mechanisms of defense and compensation. Part 5 deals with personality structure, wholeness, typology, projective methods, continuity and discontinuity.

Part 6 has ten chapters in which the author takes up the relation of the individual to family, to group, and to social, ethical, and historical precedents and conditions. This properly precedes and leads into a discussion of situationism, field theory, and acculturization, with constructive reference to group dynamics and social action.

The final chapter in this last section develops the author's conviction that the psychologist should enter the skeptical quest for sounder insights into personality, because scientific skepticism is essential to the fullest and freest inquiry. Murphy makes a case for research that does not limit itself to the defense, refinement, or verification of prevailing hypotheses, nor rest content with eclecticism, but 'gropes its way ahead to new conceptions, in terms of which old systems of thought may need to be destroyed in order that knowledge may be reborn.' His illustrations of this process are taken from the history of scientific thought. Spanning the centuries, he shows the relation of the speculative thought and writings of such men as Aristotle, Descartes, Haeckel, Darwin, Herbart, Spencer and James to the more objective later work of men like Lashley, Carlson, Pavlov, and Sherrington. In this spirit he looks forward from the present with hope and illumines the prospect.

By tabulating the references in Murphy's extensive bibliography by decades this reviewer found convincing evidence of mounting interest in a broader, deeper approach to the study of personality. The last three decades show a continuing rise. Any one of these three ten-year periods was more productive in this field than the whole thirty-year span which ended with 1920. Although the current decade had three more years to run when this book went to press, it was the most prolific in its contributions to personality study.

Instead of cluttering the text with innumerable quotations from these copious sources in tedious fashion, Murphy has contrived ways of referring to them which document and illustrate his discourse and contribute to its readability. The style is not encyclopedic. For reference purposes the author has provided a twenty-page glossary and subject index which is of great service in clarifying meaning and reducing semantic confusion. It will also be a boon to readers who are not already conversant with recent trends in psychological thinking.

No one professionally interested in the problems of personality as they touch on his special field can afford to neglect this cumulative compendium. It offers numerous challenges to further inquiry and practice.

LAURA ZIRBES,
Ohio State University

HANDBOOK OF RADIO PRODUCTION. An Outline of Studio Techniques and Procedures in the United States. By Erik Barnouw. Boston: D. C. Heath and Company, 1949; pp. xii+324. $3.25.

Almost forty years ago, Lee DeForrest is reputed to have made one of the first successful broadcasts of the human voice. On the same occasion, it is said, he performed a feat no less remarkable: he made one of the few fairly meaningful general statements about radio broadcasting now on record. The statement went something like this: 'This contrivance,' he said, pointing to the transmitter in his New York workshop, 'will send a human voice through the air.'

Even today, DeForrest's statement suggests one of the few reasonable certainties about radio. If you talk into a microphone connected with a working transmitter, it is physically possible for your voice to emerge recognizably from a receiver some distance away. In short, if you

are concerned with accurate knowledge about radio broadcasting, sooner or later you must come to a close examination of the elements implied in DeForrest's remark: a broadcaster, a broadcast, a listener—in addition, of course, to the necessary broadcasting equipment.

Erik Barnouw, in his *Handbook of Production*, has written a grammar of radio broadcasting, or at least a partial one; and it seems appropriate to me to examine his work through an analysis of these elements, these roots, from which the basic vocabulary of radio may be derived. Let us, then, glance briefly at the terms listed. We have, first of all, the broadcaster (actor, announcer, director, etc.), who *may* act on his own behalf, but commonly—in American broadcasting, at least—serves as the agent of a network, an advertising agency, a station, a sponsor. The broadcast itself may be thought of as the pattern of sound which goes out over the transmitters, but this rather simple statement implies a vast complex of activities ranging from the performances of programmers and sales staffs to the turning of a volume control by the studio engineer. The listener, of course, is the great enigma—a multiplex entity; to many a broadcaster, in his multiple guise of 'the audience,' he becomes a kind of context against which the activities of broadcasting are set. Mr. Barnouw describes him as a collaborator in the act of broadcasting; to some critics of radio, who like to talk of the 'art' of broadcasting, he seems to emerge with the figure of the artist-producer or the artist-writer.

These elements may be considered in many contexts, depending on what selection of detail one cares to make. Thus, broadcasting can be set against the backdrop of American business (it then becomes 'The Industry'); it may be shown in relation to the American press, or in relation to politics, or patterns of culture, or indeed against any of a thousand other scenic settings.

No single book on radio could ever hope to examine these terms in any detail. Mr. Barnouw, wisely, does not attempt to do so. We can place his book, however, by saying that—except for an introductory discussion—it is concerned exclusively with the act of broadcasting, is further confined to 'what happens in a radio studio,' and finally limits itself to studio techniques as they occur in American broadcasting. Thus, although his work deals with 'production,' it includes some very clear, pointed discussions of the work of the engineer, actor, sound effects man, and so on.

Judging by the content and organization of the *Handbook*, the reader will perceive immediately that Barnouw has intended an elementary grammar of studio techniques. He begins with a 'studio round trip,' examining piece by piece the studio equipment from the microphone to the studio walls. Each item is carefully described, its basic functions shown, its use illustrated. From here the author proceeds to a similar inspection of the human tools of broadcasting: actor, sound man, musician, announcer and speaker, engineer, director. (The writer's functions were described at length in the author's earlier *Handbook of Radio Writing*.) The techniques set forth in each case are very simple and quite essential in current broadcasting practices. Barnouw regards their mastery as preliminary to successful work in radio. 'So the technical things the radio actor must learn are things he must presently learn to forget,' he writes, 'so that he will be free for the real point of his work: to make a story live in such a way that a listener will feel, imagine and live it.'

All this seems to me to be grammatical analysis at its simplest—a discussion of the parts of speech, as it were. The second part of the *Handbook* follows logically; it combines the parts of speech into phrases and clauses and, at the end, into a simple sentence. In this section, we find some twenty-four 'problems' in production—fade-ins and fade-outs, hushed dialogue, interpretive music, montage, etc. In each case the 'problem' is exemplified by a passage from a radio script and clarified by a brief practical discussion. The 'sentence' referred to above consists of an adaptation of the Horatio Alger story, *Sink or Swim*, together with fairly extensive production notes designed to show the combination of the 'parts of speech' and 'phrases' into a complete dramatic statement.

All of this material is presented simply and with admirable concision. One of Mr. Barnouw's main talents as a writer of textbooks is his ability to produce a statement which is economical, clear, and interesting.

In an immediate, practical way, the 'grammatical' material presented in this *Handbook* should prove interesting and useful to teachers and students of radio. It seems to me, too, that the general orientation of the book provides food for thought—a kind of thought which leads one inevitably to the terms set forth at the beginning of this review. Since radio broadcasting is a peculiarly human activity, one may easily alter the picture it presents by manipulation of these terms. Thus, manipulation of the context in which broadcasting takes place is

the favorite stratagem of adverse critics of the American radio. Activities which seem admirable when radio is interpreted as an aspect of American business may take on a grayish tinge when transplanted to the context of the press (See Llewellyn White's *The American Radio*), or of the fine arts (see the comments of any serious literary critic on broadcasting). Apologists for radio, on the other hand, usually call for a 'realistic' attitude, which seems to mean interpreting broadcasting as a business enterprise. Recently, however, one has noted an attempt to create a kind of pseudo-aesthetic based on size and number which would permit radio, for instance, to enjoy the status of an 'art' without damaging its status as a business. This tactic, which is well illustrated in Lennox Gray's Communication and the Arts in Bryson's *The Communication of Ideas*, might be described as an attempt to create a new context for radio, television, films, and so on, against which these activities may appear to advantage.

We are more interested here, however, in a different sort of manipulation. Let us leave the problem of contexts out of consideraton. Is it possible to maneuver the broadcaster-broadcast-listener terms, by stressing one term over the others, so as to reveal the potential of radio? Clearly it is possible to place special emphasis on 'the listener'—which is what nearly all professional broadcasters, including Mr. Barnouw, do. Perhaps most broadcasters regard 'the listening audience' as a sort of vast context in which their work is done, a more-or-less passive, plastic scene which may be altered accordingly as they appear and perform against it. Barnouw, it is true, speaks of the listener as a collaborator in the act of broadcasting, an associate of the broadcaster; but almost in the same breath he states that radio's theatre is the 'listener's mind,' which literally places the listener in a scenic role. And indeed, it is only rarely possible to conceive of the listener as collaborator in American broadcasting. Insofar as the act of broadcasting is dominated by a single, creative intelligence (Barnouw refers to the rarity of the writer-producer-director combination, mentioning Corwin, Oboler, Welles as the three main examples), and insofar as this individual is free to act of his own volition rather than as an agent of another, the 'collaboration' of listener and broadcaster is no doubt possible. It is, of course, grotesque to imagine a collaboration of this sort between a listener and, say, Batten, Barton, Durstine, and Osborn or the American Broadcasting Company.

For the reasons outlined above, it is impossible to stress the term 'broadcaster' in our triad—a stress which would lead to a definition of radio as an 'art.' For the true broadcaster is usually a business concern, which could scarcely be regarded as an 'artist.' The agents and representatives of these concerns might be so described, were they able to function as principals rather than as agents, but ordinarily they are not.

To stress the broadcast itself would be rather unprofitable, since that sort of emphasis would lead to a sterile interest in technique for its own sake.

Mr. Barnouw in his *Handbook* takes the only possible course for a man sympathetic with the present structure of American radio. He places a strong emphasis on 'the listener' in his preliminary discussion. Indeed, his entire introduction is a careful and convincing orientation of broadcasting in terms of 'the listener'; to Barnouw, radio grows out of the audience (a great variety of programs sponsored by a great variety of pressure groups, commercial and otherwise) and, eventually, flows back into the audience. This, he suggests, is a democratic and highly desirable state of affairs.

This stress on 'the listener' forces broadcasting into the category of rhetorical activities, all of which are predicated directly or indirectly on audience response. Logically, then, a grammar of radio broadcasting ought to arise out of audience reactions, and this grammar should serve simply as a preparation for a rhetoric of radio.

At this point, it seems to me, Mr. Barnouw encounters a dilemma which must face any apologist for contemporary American broadcasting. The sad truth is, that after examining reams of Hooperatings, Lazarsfeld surveys of 'The Industry,' Nielsen reports, etc., we really know rather little about 'the listener'—certainly not enough to derive a grammar of radio from our knowledge. It may even be true that the necessary knowledge is simply not accessible to our present means of discovery. Consequently, the teacher, student, or theorist who follows the assumptions we have described arrives very shortly at an intellectual dead end. He must admit that his program does not permit him to generalize about broadcasting satisfactorily, or he must somehow shift his ground without quite seeming to do so.

Barnouw obviously recognizes this difficulty. Throughout the Introduction to his book, the stress is definitely on 'the listener.' When he begins to derive his grammar, however, he carefully distinguishes between 'understanding of what goes on in the studio' and 'understanding

of what may be going on in the mind of the listener.' The former understanding can be acquired through study, may be described in a book, etc.; the latter 'depends on inborn imagination and intelligence, sharpened by long experience and observation,' and the final stage of this understanding comes when the 'radio artist' lives through a program both as broadcaster and listener. In short, after his preliminary statements which lead one to expect a listener-stressed grammar, Barnouw quickly shifts to a broadcast-stress (emphasis on current professional practice) and bolsters that with a hint of a broadcaster-stressed discussion in which broadcaster and listener merge, and radio becomes 'art.'

Of course, what results is a grammar of techniques based almost exclusively on current broadcasting practices in the United States, which have developed largely through chance and by a process of accretion. As such, the book is extremely well done. However, Barnouw's *Handbook* is the sort of grammar which implies, even demands, a rhetoric as its completion. One is inclined to wonder whether the projection of such a rhetoric, based on such a grammar, is possible. The dilemma of the professional broadcaster becomes more painfully acute as he moves from the area of practice into the area of principles. A rhetoric derived mainly from 'what goes on in the listener's mind' seems rather improbable; at least, no one so far has been able to construct such a statement. A rhetoric based on professional practice would have little basis except individual experience and rule-of-thumb guess work. Yet these stresses seem the only ones possible to the professional broadcaster.

This difficulty is a very real one, to professional practitioners of radio and to teachers alike. It can be resolved, of course, though probably not by anyone obliged to work within the orientations of present-day professional broadcasting in the United States.

MARTIN MALONEY,
Northwestern University

NEWS BY RADIO. By Mitchell V. Charnley. New York: The Macmillan Company, 1948; pp. ix+403. $4.00.

Recently a well-known teacher of speech commented bluntly: 'Radio? Don't see why we teach it. . . . I very seldom turn the radio on—except for news, of course.' Another teacher, standing nearby, professed to see considerable merit in some, but not all radio programs. And yet another, while admitting that very few current radio programs were of interest to him personally, expressed concern with our seeming lack of serious attention to this expanding medium, particulary in view of its increasing social impact on the lives and attitudes of the American people. Thus, like so many others when discussing the value of radio, this group found its only basis for agreement in the news program.

It is generally acknowledged that an interest in the news is common to all men. Some prefer the selectivity and detail of newsprint, other choose the condensed, up-to-the-minute, and often dramatized radio version. But all people, regardless of income, education, or political belief, seek out the news as part of their every-day living. For various reasons, many in so doing turn to radio as their major source of news information, even though in some cases they may use the radio very little otherwise.

It is not generally recognized, however, that this rather exalted position of news in radio programming was achieved only after years of bitter struggle with other news media. Mitchell V. Charnley uses this fascinating story as a point of origin for the material contained in his excellent book, *News By Radio*. This approach has resulted in a stimulating treatment of the history and development of news broadcasting, one which is both entertaining and informative. Following this introductory material is an elaborate and comprehensive analysis of the radio audience—an analysis supported by extensive research.

Having thus established a fundamental basis for the study of radio news, the author turns to the special characteristics of radio news reporting, then to the organization and function of the radio newsroom, and finally to the actual problems of writing and delivering the various types of news programs. These programs are thoroughly developed with careful analysis of well-chosen examples and concrete suggestions for the student attempting to improve his own writing style and background of information. In the appendix will be found valuable supplementary material, such as a Radio News Style Book and a check list for radio newsroom self-analysis.

This is, indeed, a worthwhile text for the college course in radio news writing. It will be of considerable value as a supplementary text in schools which do not offer a regular course in this area. The reader will be impressed with the broad background of experience and knowledge which the author brings to his

subject. The teacher will appreciate the sound principles evident in the author's educational philosophy and will find the carefully chosen references for further study to be most helpful.

Finally, it must be noted that Mr. Charnley is a professor of journalism at the University of Minnesota. For, after reading his book, one tends to regret that he is a teacher of journalism and not a teacher of speech. His book is clearly the result of exhaustive research combined with a penetrating insight into the field which it covers. Here is one of those rare examples where the result of painstaking scholarship is brought to life and made vivid and meaningful by a writing style so effective as to invite study and imitation.

PAUL B. RICKARD,
Wayne University

LANGUAGE AND THE LAW. The Semantics of Forensic English. By Frederick A. Philbrick. New York: The Macmillan Company, 1949: pp. ix+254. $3.75.

This book makes a contribution to the literature of the speech profession and, perhaps, a somewhat more substantial and practical contribution to the literature of the legal profession. As the sub-title indicates, it is a study of *forensic* English.

A question might be raised about *forensic* English as a study apart from English in general. If one thinks of the lawyer as a member of society—along with the engineer, the doctor, the teacher, and others—he may well ask why good English and effective speech are different for one group than for another. But in singling out the speech of the lawyer in the courtroom (which is what the author means by *forensic* English), Mr. Philbrick isolates a particular area of speaking which well deserves special treatment. Many of the characteristics and problems of forensic oratory grow out of the uniqueness of the courtroom situation and the peculiar nature of the audience—the jury and judge in the given case.

A discussion of the principles and special tools which the lawyer must use in influencing this highly specialized type of audience forms the substance of the book. In addition, the author analyzes at some length several trials important in legal lore. After laying down the general statement that 'Language is used to state facts; to express feelings or attitudes; and to induce mood,' he takes up the principles which will help attain these ends under the chapter headings Persuasion, Interpretation, Forensic Style, Bias, Metaphor, and Evaluation. Throughout these chapters Philbrick's awareness of semantics is evident. He points up the importance of selecting words that are clear, unambigious, and properly suited to the hearer. The discussion of how words may affect people differently—creating hostility in one group of jurors while winning acceptance from another—is especially good. The chapter on evaluation contains sound advice to the advocate who assumes that all matters in dispute and all people can be evaluated in the same way.

The case studies of trials are commendable and would be instructive to any student of forensic speaking. They both emphasize the lessons to be gained from a study of the masters of the past, and illustrate the general principles discussed earlier in the book.

Language and the Law should gain acceptance among lawyers who are students of their own art. It should also receive attention in the field of rhetoric because of the ways in which Mr. Philbrick shows how rhetorical principles are of value in the courtroom.

HAROLD P. ZELKO,
The Pennsylvania State College

WEBSTER'S NEW COLLEGIATE DICTIONARY. Springfield: G. and C. Merriam Company, 1949: pp. xxii+1209. $6.00.

Essentially a reworking of the *Webster Collegiate*, fifth edition, of 1936, this dictionary is chiefly notable for its typographical changes. A larger page permits the incluson of a greater number of entries to the column, but at the expense of illustrations, which are considerably fewer, and of the short key to pronunciation, which is no longer at the bottom of each double page. For the pronunciation key, the reader must now refer to the inside front or back covers, or to the first page of the guide to pronunciation in the front matter. The proportion, always low, of students who refer to the key words will presumably be lower still for users of this edition. Pictorial indentification will also be more difficult.

The contents of the front matter and of the lexicon itself have been little changed; apparently the job was done in the Springfield office, with little or no outside help. In the main the book represents the linguistic information of 1936, including some of the doubtful statements of that time, plus a few additions and changes, not always for the best, plus, of course, such new lexical items as the *atomic bomb* and the *United Nations*. American population statistics and the list of foreign words and

phrases have been eliminated from the back matter.

In the handling of pronunciation, a matter of some concern to teachers of speech, the book repeats much of the 1936 material, including the illustrative form of the phonetic alphabet which was out of date even then. Words of the type of *coral, forest, horrid,* and *torrid* are recorded with ŏ, which the reader may interpret as [ɒ], or more likely [ɑ], thus giving these words an essentially east-coast pronunciation. On the other hand, *courage, hurry,* and *worry* are recorded with û, the vowel of *hurt,* an essentially inland pronunciation. The notion that *horrid* has a different pronunciation in a large part of the United States, and *hurry* a different one along the east coast, can perhaps be inferred from the guide to pronunciation, but certainly not from the lexical entries. These samples are typical of others which were questionable in 1936 and no less questionable in 1949.

The terminology of linguistics has been somewhat enlarged. *Phoneme* is still defined without reference to its distinctive function, and *allophone,* which might have served as a corrective, is still unlisted. *Isogloss, morpheme,* and *taxeme* have, however, been added, though the first definition of *morpheme* is confused with that of *taxeme.* In the field of speech correction we still have no definition of *audiology,* and the definitions of *stammering* and *stuttering,* which were virtually synonymous in 1936, are now differentiated in terms of different causes, a distinction which few, if any, professional speech correctionists will be able to accept.

The first sentence of the Preface labels this 'an entirely new book.' Compared with the genuinely new competitive volumes now available, this seems to be unfortunately exaggerated. Most of what needed to be done in 1936 still remains to be done.

C. K. Thomas,
Cornell University

PLAY PRODUCTION AND DIRECTION. By C. Lowell Lees. New York: Prentice-Hall, Inc., 1948; pp. xiii+311. $5.00.

Play Production and Direction is a book written with a strikingly different and extremely worthwhile point of view. The entire process of play production is considered through the eyes of the director. The five-part organization of the manuscript traces the director's thoughts and actions from the initial 'period of selection' to the final 'period of integration and production.'

Part 1, the Period of Selection, includes in its survey of playwriting an excellent analysis of play structure. For the director who has had little contact with the varied elements of playwriting, this chapter will provide concise and cogent insight into the topic, What makes a play? Though the chapter is not complete enough to serve as a text for the beginning course in playwriting as the publishers claim, it does describe the 'good' play, the playwright's purpose, types of plays, and offers considered advice in evaluating production costs, staging, acting, and directorial possibilities.

Part 2, the Period of Preparation, lays down the steps which a director (willing to accept Dr. Lees' rather dogmatic regimen) should follow in making a prompt copy, interpreting the play, revising and adapting the script, planning and blocking the action. This chapter is one of the most stimulating in the book. For example, there is an exciting suggestion that interpretation may be facilitated by a careful division of the play into small motivational units. On the other hand, some of the elements are less satisfying. The advice on revising and adapting the play, in which the director is given considerable freedom to tamper with the script, may prove to be a dangerous weapon in the hands of the beginner.

Part 3, the Period of Growth, is primarily concerned with the selection and handling of the actor. In fact, the simple elements of a course in acting are included. Though the material is by no means new, it is handled in a vital fashion. The plan for rehearsals and the 'five-week growth period' are eminently satisfactory.

Part 4, the Period of Construction, is by far the weakest section of the book. It contains a brief summary of front and backstage work. Lees states in a footnote that 'it is not the purpose of the section to describe in detail how each activity is accomplished.' And yet considerable space is devoted to technical detail. The purpose of the chapter is evidently to let the prospective director know that he may be faced with such activities. However, the discussion is so superficial that it may confuse rather than help the beginner.

Part 5, the Period of Integration and Production, offers the director a succinct method for evaluating his efforts and several good procedures for blending the elements of play production into a composite whole.

Lees feels that the responsibility of the director is to interpret the theme or purpose of the playwright in terms of the physical thea-

tre. '[The director's] materials are the play, the actor, and the scenic embellishments. His tools are his knowledge of art principles, his understanding of people, and his skills in the use of the dramatic. The process he employs is one of integrating and blending the various art-forms of the theatre into one composite whole.' The book surveys these materials and tools in an exhilerating style. It is written with care and gives abundant proof of Dr. Lees' years of experience as a director. It is not, however, the simple treatise which the publishers would have you believe. In the sense of providing a straightforward picture of *what* a director should do, it is for beginners. But in the sense of telling the beginner *how* he may fulfill his responsibilities, the text is less satisfactory. Perhaps the enormity of the task which Dr. Lees has set for himself makes this objective impossible.

The book is handsomely bound and the typography excellent. The bibliographical materials are extensive. It is a good book and should be read by every beginning director and studied in detail by those directors who consider themselves advanced.

JOHN E. DIETRICH,
University of Wisconsin

CHRONICLES OF THE AMERICAN DANCE. Edited by Paul Magriel. New York: Henry Holt and Company, 1948; pp. xii + 268. $4.50.

For its modest intention of serving as a basis for a sometime history of our native dance tradition, *Chronicles of the American Dance* succeeds very well. Editor Paul Magriel has gone about his task of picturing the scope of our dance activity largely by bringing together a group of highly entertaining, biographical essays on outstanding dance personalities from John Durang, our first dancer, to our most recent innovator of importance, Martha Graham. Although most of this material has appeared in *Dance Index* during the last few years, to have it all together in a single volume, with more than one hundred carefully selected illustrations, makes an illuminating and satisfying documentary account of an important phase of our native theatre.

To theatre people, the particular significance of *Chronicles* lies in the important emphasis—perhaps more implied than stated—on the part dance has played in our theatre from the very beginning. Dance has always enjoyed a warm popularity, although perhaps more often on the level of vaudeville and circus than in the realm of serious art. And it has always been as much a property of the mass audience as the few. The essays in this volume point out what has been peculiarly American in this tradition. Marion Winter's piece on Juba and American Minstrelsy, contrary to most historical treatments, credits the Afro-American Negro with a large part as initiator and participant in the popular minstrel theatre, and dispels the generally accepted notion that minstrelsy was predominately a 'blackface' art with white actors. Her stimulating account of Negro actor-dancer Juba, born William Henry Lane, together with other fresh material, compels a new point of view on the whole subject of minstrelsy, and as Mr. Magriel points out, 'suggests a full-length study of this fascinating aspect of American theatre.' George Freedley in The Black Crook and The White Fawn knits together a number of contemporary newspaper accounts and reviews to enhance another significant episode in the development of American theatre—the first musical 'leg' show. Looking back at the beginnings of native dance, the diverting essay on John Durang follows the fortunes of the Hallam Company and its interest in the dance from 1785 through Dunlap's management, as well as the subsequent history of the Durang family including Charles Durang, author of the famous *History of the Philadelphia Stage*. Other essays on the Shaker Ritual, a fascinating treatment of an original development of folk dance with ceremonial patterns, and classic dancers Mary Ann Lee, Augusta Maywood and George Washington Smith fill in the picture before the twentieth century.

No treatment of the American dance would be considered adequate, however, without taking a fairly detailed look at our modern innovators. The direction taken by the Broadway musical play during the last few seasons with an increased emphasis on the use of the dance should further simulate those interested in theatre in the work of these innovators. *Chronicles* brings our American dance story up to date with essays on Isadora Duncan, Loie Fuller, Maud Allan, The Denishawn Era, and Martha Graham. Of particular interest is Loie Fuller's work early in the century on directional lighting and the effect of colored light on fabrics. Ruth St. Denis brought to this country a new interest in oriental dance forms, and with Ted Shawn, who had forced acceptance of the male dancer for the first time in our American theatre tradition, established Denishawn, our first school of serious dance. Martha Graham, like St. Denis before her, has found an artistic fusion of theatre—setting, lightings, etc.—

and dance, and has drawn ingeniously from that great store of American tradition and indigenous materials which European influences on our dance had threatened to obscure indefinitely.

The tie between legitimate theatre and dance has grown tighter over the years. *Chronicles of the American Dance* reflects the significant background that has made that intimacy possible.

FRANCIS HODGE,
University of Texas

A MANUAL OF PARLIAMENTARY PROCEDURE. By John Q. Tilson. New Haven: Privately published, 1948; pp. xxii+149. $2.00.

This manual is an exposition of the rules of procedure of the U. S. House of Representatives. It not only presents these rules compactly and clearly—far simpler for the layman to understand than Cannon's official manual—but also offers a good deal of historical material which serves to explain the genesis of House procedure. Anyone who teaches parliamentary law will welcome the brief sketches of the so-called Cannon Revolution in 1910 which took from the Speaker the power to appoint standing committees, the Holman Rule relating to amendments to appropriation bills, the famous ruling by 'Czar' Reed on quorums, and the discussion of the chief differences between House and Senate procedure, including an analysis of the filibuster. The author is qualified to write of these matters from first-hand observation: he spent four years in the Connecticut General Assembly, two of them as Speaker of the House; for twenty-two years he served in Congress, including six as Majority Floor Leader, and he frequently presided as chairman of the Committee of the Whole and, during Longworth's speakership, over the House. For a number of years he has been a Lecturer in Parliamentary Law at Yale Law School and at Albertus Magnus College.

In addition to describing the rules of the House, however, Mr. Tilson also submits a thesis: these rules should be recognized as 'current American parliamentary practice' and, with slight modifications, adopted by 'all legislative and deliberative bodies,' including clubs, lodges, and business organizations. Since, for almost all non-governmental bodies, this would mean a change from the *status quo*, the burden of proof is upon Mr. Tilson and his arguments should be examined.

In the first place, the author contends, we should follow the House rules as a matter of national pride: they have been hammered out through the history of the American Congress and have not been challenged in substance for sixty years. It should also be observed, however, that the code of parliamentary procedure drawn up by General Henry M. Robert (and generally following the pattern of the two houses of Congress, though differing in many particulars) has for as many years served as the basis for procedure in most American organizations. Parliamentary manuals have been written subsequently by other authors, but most of them are compatible with Robert's *Rules of Order* as a matter of course. Here, too, is a tradition of significance.

In the second place, Tilson contends, the House rules ought to be adopted generally since they have generated a large number of precedents for any given point of order, and the Supreme Court has often decided cases involving parliamentary law, thus providing a wealth of material for controversies arising under these rules. This is all true, and important; one may wonder, though, whether it would seem significant to the ordinary layman whose only desire is to dispose of the business of his club, lodge, or committee with efficiency and dispatch. Our observation of him would indicate that he cares little for official precedent or legal interpretation, but that above all he wants simplicity in parliamentary procedure. To ask him to learn a new code of parliamentary behavior to replace what has become almost an American folkway, does not seem simple.

Two of the most significant variations between House rules and those commonly followed in American organizations are bases for further support of the author's thesis: Tilson contends that the common practice of requiring seconds for motions is neither useful nor necessary; he advocates the House practice of opening motions for debate without a second. This would be more in accord, he thinks, wth the theory of equality among members: 'Each member should have an equal, individual, independent right to propose to the assembly what he thinks it should consider.' Abandoning the second, as both the House of Representatives and the House of Commons have done for over one hundred years, does not leave the assembly unprotected; any member has the right to object to consideration of a question before it is debated or, after debate has begun, to move to lay the question on the table. On this matter Mr. Tilson would seem to have the best of the argument; his proposal, the House rule, is more efficient, simpler, and at least equally democratic.

Finally, Mr. Tilson urges that the House rule covering the motion for 'previous question' is superior to the commonly accepted rule, since it permits debate to be closed by a simple majority rather than by a two-thirds majority. 'The two thirds requirement,' he says, 'seems to be based upon the theory that anything short of this would tend to destroy one of the four freedoms, that of free speech. But why stop at two-thirds? . . . . Once yielding the principle of majority rule, there is certainly nothing sacred about any other figure . . .' Most parliamentarians would support current practice, and the Senate, and retain the two-thirds rule. Tilson himself states one of the best reasons: 'Precipitate, hasty action is to be avoided even more than undue delay.' Just as the House protects itself against unthinking haste by requiring a two-thirds vote for suspending the rules, and a majority vote even before the motion is accepted, so most organizations wish to protect themselves against a possible steam-rolling tactic which would suppress a forty-nine per cent minority. Surely the experience of Walter Reuther's supporters prior to the famous Cleveland convention of the UAW, when the left-wing elements finally lost control, is a case in point.

On certain lesser matters, such as his discussion of ruling that a motion to table an amendment also tables the original motion, there is also room for debate. Numerous student legislative assemblies, including the National Delta Sigma Rho Congress, and the Ohio State University Conference on Public Affairs, have wisely modified the House rule, and the traditional rule of Robert, on this point. On many other matters, such as the motion to substitute, or the rule on germaneness of amendments, Mr. Tilson offers advice that is simpler and superior to that of most writers on parliamentary procedure.

In a final assessment of the volume this writer would recommend it to all teachers and practitioners of parliamentary procedure as a well-written manual, especially valuable for its historical analyses and examples of the application of the rules of order, and as an exposition of House procedure. He does not feel, however, that Mr. Tilson's plea for the general adoption of the House rules is likely to gain many adherents, or that it should.

J. Jeffery Auer,
Oberlin College

SPEECH HANDICAPPED SCHOOL CHILDREN. By Wendell Johnson, Spencer F. Brown, James F. Curtis, Clarence W. Edney, Jacqueline Keaster. New York: Harper and Brothers, 1948; pp. 464. $3.00.

The regular classroom teacher must provide the core of the schooling process. It is she who is primarily responsible for presenting the subject-matter information. She is expected to have the skills and methods through which the usual child will acquire the knowledge and habits which are prescribed for one of his age. One of these necessary skills is the ability to adapt her procedures, in so far as possible, to each child. There are some children, however, who present certain abilities or disabilities which differ sharply from those customarily found. The good schoolroom teacher would also like to help these who differ, but usually she has not had the extra training necessary for special teaching. It is at this point that the teacher of speech assists; she helps the child with a speech problem and she helps the classroom teacher to help the same child. It is at this point also that the book under review becomes helpful. It presents much of interest to the specialist, but it is of particular value to the regular classroom teacher.

Speech Handicapped School Children stresses the need for the combined approach of the special teacher and the classroom teacher. This is one of the book's fundamental philosophies and one of the reasons why it should have a wide circulation among teachers in training and teachers in service. The book presents in non-technical language the various speech problems which may be encountered and gives concrete suggestions to enable the classroom teacher to carry her part of the therapy. It is the kind of book the speech therapist will be able to lend to the regular teacher and to parents when they ask, 'What can I do to help?' It will also help the teacher in the school system where there is no speech therapist. Such a teacher would not be able to read the book and consider herself a speech therapist. She could, however, confidently institute the book's speech hygiene suggestions and the appropriate speech aids to the benefit of those children who need help.

Directing this book toward the classroom teacher has not hidden the fact that it is addressed fundamentally to all persons who have an interest in and who wish to learn about speech problems. It is, therefore, excellently suited as a text for those speech correction courses designed essentially for students in

teachers colleges and extension divisions who do not intend to specialize in speech correction. Its usefulness as a text has been increased by a number of appendices which provide practice projects and also present aids in diagnosis and therapy.

The nine chapter headings suggest at once the organization of the book and the scope of the material covered. They are: 1. Speech Disorders and Speech Correction, 2. The Clinical Point of View in Education, 3. Disorders of Articulation, 4. Disorders of Voice, 5. Stuttering, 6. Retarded Speech Development, 7. Cleft Palate; Cerebral Palsy, 8. Impaired Hearing, and 9. The Public School Speech Correction Program.

Controversial areas in the field must inevitably receive treatment in a book of this type. The authors have presented straightforward statements of their concepts and although some readers may occasionally take exception to certain of the underlying theories, in no instance is the writing dogmatic. Furthermore, even when the reader may disagree, there are few who could take serious exception to the preventive and therapeutic suggestions which are made.

This book fills a definite need in speech correction literature. It can be recommended both for its soundness of concepts and its excellence in execution.

PAUL MOORE,
Northwestern University

SPEECH IN THE ELEMENTARY SCHOOL. By Lorna Shogren Werner. Evanston, Illinois: Row, Peterson and Company, 1947; pp. 222. $2.00.

Miss Werner's book is designed to assist the elementary school teacher in both speech correction and speech improvement.

According to the Introduction it has a fivefold purpose—'to offer the classroom teacher: 1. an explanation of the various types of speech difficulties she may encounter; 2. a discussion of different types of speech improvement activities which are helpful in the total speech and social development of the child; 3. suggestions for a graded program of speech improvement; 4. units suggested by classroom teachers for the correlation of speech and content subjects [sic], and; 5. a selected list of materials for use in carrying on this work.'

The development of these five divisions is strangely uneven. Best are chapters 5 and 6 on Choral Speaking and Dramatization, and the examples of 'speech-teaching situations' in the Appendix. The chapter on Group Discussion is wholly inadequate, and the one on Phonetics is not only incomplete but, in some instances, inaccurate.

The discussion of speech correction wisely does not go into great detail concerning the clinical aspects of the speech defects. Still ought there not be some indication of the psychological background of speech disorders, and the mental hygiene approach to therapy?

Here, too, there are inaccuracies. It is not true, for example, that an interdental lisp 'is a habit which is frequently formed when a child develops his speech patterns while his front teeth are missing.' Unless the eruption of the deciduous teeth is abnormally delayed the child's speech patterns have been set long before he begins to shed his teeth.

In the chapter on General Speech Exercises the vowels are listed with the following key words: *am, ate, end, eve, food, foot, old, orb, odd, arm, ask, up, urn, ill, oil.* No consonants or diphthongs are given. There is no discussion of strong and weak forms either here or in the chapter on Interpretative Speech.

These are serious blemishes in a book which has a sound general message and many useful parts. The bibliographies at the end of the Story-Telling and Dramatics chapters are helpful. The examples of attractive teaching are perhaps the most concrete and helpful sections.

LETITIA RAUBICHECK,
New York City

ESSENTIALS OF COMMUNICATIVE SPEECH. By Robert T. Oliver, Dallas C. Dickey, and Harold P. Zelko. New York: The Dryden Press, 1949; pp. vii + 338. $2.60.

The authors combine the experience gained from 'fifty years of classroom instruction' in courses varying 'from the freshman course to those offered on the Ph.D. level,' and including the teaching of speech to 'men and women in business, government, and industry.' In eleven chapters, 'each dealing with a fundamental problem in communicative speaking,' they present 'a complete and analytical discussion of every topic treated.'

There is some justification for these claims in the Preface to *Essentials of Communicative Speaking*. The chapters on planning, developing, and presenting a speech are clearly organized and well illustrated. That on Developing the Ideas includes a summary of the forms of support used by Franklin D. Roosevelt in seven of his speeches. The theory of speech-making presented in the first seven chapters

is reiterated effectively when applied in later chapters on Informing the Audience and Persuading the Audience.

Chapters on Effective Listening and the Use of Visual Aids add to the value of the book. Those of us accustomed to place the entire responsibility for a good speech upon the speaker may be a bit surprised to find here that 'not all the responsibility can be left to the speaker,' but that 'Any consideration of public speaking reveals that speaker *and* audience share responsibility for the success or failure of a speech.' This reviewer was indoctrinated under the theory best described by the expression—if the audience goes to sleep, wake up the speaker.

The chapter on Visual Aids emphasizes the necessity of using this form of support, and describes some of the techniques available. It stops short, however, of an important consideration which would be most helpful to the student—offering advice on the most appropriate method of visual presentation for particular problems encountered by the speaker.

In the concluding chapter, titled Discussions, Conferences, and Meetings, is a treatment—with the usual chart—of parliamentary law. It is quite brief and, at least once, confusing: 'After the amendments have been accepted or rejected, the main motion *as amended* is once again up for consideration.' The authors wisely recommend, however, the use of a good handbook—they list four—for further study of the subject.

It is unfortunate the book has not a better format. The cloth binding with four pictures of speaker-audience situations on the front cover suggests a dust jacket instead of a book cover. Sandwiched between pages 274 and 307 is a section of better quality more highly finished paper, evidently required to reproduce the sixty postage-stamp size pictures of slides illustrating the use of visual aids in a speech. The contrast in quality of paper is altogether too noticeable.

Although the book does not, of course, present 'a complete and analytical discussion of every topic treated,' it goes far enough to make it a usable text in the beginning course. Six speeches spaced appropriately throughout the text are included for study. Special topics which receive needed attention include the importance of the speaker's mental attitude, the moral responsibility of the speaker, and the significance of the speaker's character. The authors have selected recent illustrations and speeches, while at the same time retaining many of the best examples drawn from Lincoln, Booker T. Washington, Grady, Phillips, Wilson, and Roosevelt. A wealth of timely comparisons and examples add freshness and interest to a style of writing addressed directly to the student.

A practical common-sense viewpoint is here presented in a book which deserves consideration by anyone selecting a text for the beginning course in speech.

RAY E. KEESEY,
Dartmouth College

SPEAKING IN PUBLIC. By Arleigh B. Williamson, Charles A. Fritz and Harold Raymond Ross. (Second edition). New York: Prentice-Hall, Inc., 1948; pp. xii+400. $4.65.

This book began as a revision of the old edition of *Speaking in Public* by Professor Arleigh B. Williamson of New York University, published by Prentice-Hall in 1929. As time passed the authors decided to make it an entirely new work. The great excellence of this new text is that it really gives the student what he needs in a general course in public speaking. There are several admirable means by which the authors accomplish this result.

One method is to select from all that could be said about speech only those useful basic principles which can be understood and applied in an introductory general course in public speaking. This selection is made by men who have had years of experience with student needs, not only in the classroom but also in the pressures of life in the world outside. The selection requires the omission of topics which have unnecessarily cluttered other general texts for beginners—such as technical discussions of physiology and psychology, and types of argument which cannot be mastered in a general course without sacrificing the practice and experience required for skill and mastery.

Among the topics included are: the causes of effectiveness and ineffectiveness in speaking; capturing and holding attention; personal adaptation to audiences; planning and organizing the speech; language in speaking; conduct on the platform; use and abuse of the voice; articulation and pronunciation; and the important problems of bodily activity and vocal variety as means of communication beyond what words alone can say. There is an unusually valuable chapter on persuasion—a rewriting of the admirable chapter in the first edition. Also, as in the earlier edition, there is an excellent short list of sentences for practice in the articulation of consonants, and numerous other vocal exercises. The new work contains a variety of helpful assignments in connection with each topic

considered. Composition is extensively dealt with; all the forms of exposition are presented, and new chapters are added on argumentation, radio speaking, and reading from manuscript.

While some of us might use other terminology in stating certain principles, we should realize that the text is based on scientific knowledge and sound theory, and that it goes beyond knowledge and theory to provide practical applications which will enable the student to deal effectively with new situations in the classroom and in real life. The problem of motivating the student to do the sustained program of work necessary for learning to speak well is met on the first page of the book by a radio listening analogy. Throughout the book the topics, the illustrations, and the style are close to student needs. Yet the process of motivation never becomes either high-pressure or sentimental. We should be grateful to the authors for the excellencies of this practical, useful text.

DAVIS EDWARDS,
The University of Chicago

FUNDAMENTALS OF SPEECH. By Roy C. McCall. New York: The Macmillan Company, 1949; pp. xii+240. $2.50.

> . . . although we might seem to be teaching public speaking more than any other form of speech, skill in public speech was not our primary objective. Rather, we felt that the controlable elements in the public speaking exercise provide the best instrumentation for the improvement of the individual's power to communicate effectively in all circumstances.

Professor McCall's inclusion of these sentences in his Preface shows his awareness of the basic conflict among teachers of speech about the content of the first course, and seems to identify him with those who favor the 'fundamentals' approach. Nevertheless, two-thirds of the book deals with public speaking and more than half of it with speech composition. For this reason, it is certain to find more favor among those who put first emphasis on public speaking rather than among the 'fundamentalists.'

The best part of the book is Chapters 2-6, dealing with invention and arrangement. The approach is well designed to meet the needs of the beginning speaker, one new concept being introduced in each chapter. The exercises are integrated with the subject matter of the text, and point up the necessity of mastering one skill at a time, with each skill growing out of preceding ones. Illustrations in this section are generally clear and well chosen, and the student can hardly fail to make improvement in selecting, developing, and arranging materials if he follows the procedures outlined.

McCall's advice on delivery is accurate and clear, but seems to put too much emphasis on *fear, stage fright,* and similar negative concepts, rather than on their positive counterparts. Many teachers would prefer the same 'one step at a time' approach to bodily action which the author furnishes for composition.

Early in the text there is too much straining for scholarly accuracy—a commendable goal, but one which makes the book wordy and even obscure in the sections devoted to definitions. There are occasional 'purple passages' directed at the student: 'the dread spectre of fear has laid his hands upon you;' 'I wish it were possible to lift you out of your body of clay for a moment and raise you far above the earth of time and space.' Or the author offers as an example of a good transitional statement a ninety word passage containing such phrases as: 'the forces which operate to turn men from the normal paths of constructive contribution into the subterranean channels of parasitic chicanery.' Such language hardly prepares the student for the specialized but simple speech situations covered by later chapters on Making Announcements, Introducing Speakers, Group Discussion, and Parliamentary Procedure.

CHARLES W. LOMAS,
University of California at Los Angeles

PRINCIPLES AND TYPES OF SPEECH. By Alan H. Monroe. (Third edition). Chicago: Scott, Foresman and Company, 1949; pp. xiv+658. $3.00.

Professor Monroe uses the same focus but a wider angle lens in this third edition of his famous textbook. Nothing of significance is lost; much is gained. Whereas the second edition contained one-third more material than the first, this edition contains some two-thirds more.

A new chapter on Backgrounds and Fundamental Concepts concludes with an excellent survey of seven approaches to the study of speech. Another new chapter, Making the Voice More Intelligible, is an interesting application of research recently conducted for the armed forces. The seventy-three pages on voice are well done; the twenty on other aspects of delivery could stand addition and perhaps improvement. For instance, the analysis of 'conventional gestures,' if the classification be adopted at all, might be extended beyond those of arms and hands only.

Part 2 has undergone major revision. The

author neatly inserts a section on 'visible supporting materials' in the chapter on proof; he shifts the discussion of imagery from Wording the Speech to The Speech to Convince, a switch that is somewhat puzzling. More important, however, he introduces the motivated sequence in a new way. Formerly, the exposition of the motivated sequence was the student's first acquaintence with organization. Here, in the opening chapter on organization, in which Mr. Monroe dips deep into the traditional techniques, the student is given the methodology of logical outlining; then in the succeeding chapter, the methodology of opening and closing speeches; in a third chapter an explanation of the motivated sequence; and in a fourth, the application of the motivated sequence to various types of speeches. Thus, Mr. Monroe in this new handling of his most important contribution to rhetorical theory, provides a more revealing position for the motivated sequence. It is more clearly shown to be a synthesis of something which many have regarded as two virtually distinct processes—the logical analysis of material and the psychological analysis of the audience. The new additions and arrangements have a dual utility. They provide a better background for an understanding of the motivated sequence; and they give the student structural techniques to rely upon when application of the motivated sequence might be awkward—for example, in the speech to entertain which consists of only an expanded attention step, a mode of division not particularly helpful.

There are other changes: the chapter on campaign plans is deleted; some advice on adapting speech to television is offered; most of the model speeches are new and expertly chosen; most of the illustrations and examples are fresh and strikingly apt. There is no change in Professor Monroe's style: as always, it is clear, incisive, vigorous. Nor is there any change in the book's acute pedagogical presentation.

The publisher has done a superb technical job, befitting one that produced such a handsome first edition.

FREDERICK W. HABERMAN,
University of Wisconsin

HOW TO MAKE A SPEECH AND LIKE IT. By Lawrence H. Mouat. Palo Alto, California: Pacific Books, 1949; pp. 94. $2.00. Limp paper binding $1.25.

SPEAKING FOR ALL OCCASIONS. By Mortimer Becker. New York: Prentice-Hall Inc., 1949; pp. x+169. $2.75.

The announced purpose of *How to Make a Speech and Like It* is to present the basic principles of speech-making in one small volume that will appeal to 'busy men and women, young and old,' who 'want something practical, concise, to the point and interesting.'

Although the book is divided into nine chapters, there are actually three major categories: the need for good oral communication, steps in preparing the speech, and expression.

Mouat's method of presentation is unique. None of the essentials of speech-making has been omitted; yet there are but ninety-four pages, many of which contain only a few sentences. This conciseness is made possible by the use of instructive cartoon drawings which play an important part in the development of each chapter. The visual aids demonstrating proper bodily activity and sound production are particularly useful to the beginning speaker.

In *Speaking for All Occasions* Becker considers first the rules and techniques which apply in any type of speaking situation. These he terms the 'speaking props' — organization, bodily activity, audience contact, the use of visual and auditory aids, and sound production. Special kinds of speaking are then discussed. These include oral interpretation, speech activity in business and industry, and radio speaking.

Becker presents his material clearly and interestingly. The voice and articulation exercises and a pronunciation list of approximately one thousand words are not only good learning devices, but also add interest. Yet, an attempt to cover so much ground in a single volume can hardly be expected to result in complete success. Therefore, it is only within limits that the author achieves his purpose of helping 'the student acquire the ability to speak with clarity, interest, and logic in any type of speech situation.'

Teachers of extension and evening courses for adults will be interested in seeing both these volumes.

JAMES GOLDEN,
University of Maryland

LIVING LITERATURE FOR ORAL INTERPRETATION. By Moiree Compere. New York: Appleton-Century-Crofts, Inc., 1949; pp. xii+451. $3.00.

This is a collection of contemporary prose and verse chosen for its appeal to popular audiences. The compiler contributes an introductory essay and a lecture-recital preceded by a brief discussion of the problems in preparing such a performance. Materials are grouped

under the headings: Narrative Prose, Fantasy, Essays, Christmas, Poetry and Laughter (the lecture-recital), and Poetry. In a Subject and Occasion Index the headings are: Christmas (13 references), Democracy (9), Dialect (13), Dog (1), Fantasy (19), Humor (49), Love (2), Men (3), Mother (4), Narrative (38), Negro (9), Peace (2), Race (9), Religion (14), Valentine (1), War (9), and Women (12). This confusion in classification may be pardoned in view of the inherent difficulties presented by such a variety of materials. Less defensible is the author's confusion of light verse with poetry, or her notion that 'living literature' can come only from living writers (though she does include two selections from Oliver Wendell Holmes). Surely light verse needs no such defense as is here attempted. Defense from whom, and what? Can we not, and do we not, accept 'Buttons and Bows' as a delightful popular song without insisting that it is comparable to a classical symphony? It is irritating to find an attempt to equate light verse with poetry. Somewhat irritating also is the insistence that only 'contemporary, up-to-date' writing is 'living,' and hence appealing to popular audiences. An old timer called Shakespeare is still drawing pretty well in the theatres.

The author might well have omitted her earnest talk of high literary and educational values, and stated merely that her selections were intended for the entertainment of popular audiences. For this purpose they will be found highly satisfactory. They have great variety and are in general well suited for oral reading.

If the publisher's warning that the public performance of these selections requires 'express authorization' from the copyright holders is to be taken seriously, it would seem desirable to have in every case a clear statement of whether a selection is protected by copyright and where the copyright owner may be found. Some of the selections carry merely the acknowledgment, 'By permission of the author.'

The volume contains a bibliography of sources for similar materials, and an index.

W. M. Parrish,
University of Illinois

A CLASSIFIED BIBLIOGRAPHY OF GROUP DISCUSSION. By Winston L. Brembeck and Teddy J. McLaughlin. Madison, Wisconsin: Privately published, 1948; pp. 70. $1.00.

There is a continuing need for the occasional compilation and publication of comprehensive bibliographies in special areas of speech. Not only are they extra oars for the graduate student, but rudders by which the classroom teacher may steer a better course. One such area is the field of discussion, in which new literature appears almost daily as more and more people, in diverse occupational areas, are discovering group leadership as a technique in human relations. One of the first bibliographies in this field was done by Henry Lee Ewbank, Bibliography of Periodical Literature in Debating and Discussion, and appeared in the QJS 24 (1938).634-41. Another significant publication was Group Discussion and Its Techniques: A Bibliographical Review, published in 1942 by the Bureau of Agricultural Economics of the U. S. Department of Agriculture.

The present volume is an excellent compilation which brings up to date the earlier bibliographies. Brembeck and McLaughlin have included over one thousand separate entries, classifield under these headings: 1. Theory of Group Thought; 2. Development and Growth of Discussion; 3. Nature, Purposes, Applications and Limitations of Discussion; 4. Types of Discussion (private: informal group discussion, cooperative investigation, committee meeting, and conference; public: panel forum, public hearing, symposium-forum, lecture forum, debate-forum, and combination and experimental forms); 5. Leadership in Discussion; 6. Participation in Discussion; 7. Evaluation of Discussion. In order to facilitate its use, separate listings are made under each heading in this bibliography of books, theses, pamphlets, and periodicals.

While the entries are not annotated, as in the case of the older Department of Agriculture publication, compensation is found in a listing four times as long. In each division of the bibliography space has been left for the addition of a half dozen more entries. The volume is mimeographed on substantial paper and has a heavy paper binding. It is well organized, easy to use, comprehensive, and thus indispensable to those who would be familiar with the literature on discussion.

J. Jeffery Auer,
Oberlin College

MANUAL OF CORRECTIVE SPEECH EXERCISES. By Yale S. Nathanson and Juliet E. Nathanson. Privately Printed. Copyright 1947 by Jo Nathanson, 2048 Pine Street, Philadelphia, Pennsylvania; pp. 36. $.50.

As the title implies, this thirty-six page manual consists of basic exercises designed to provide the speech correctionist with drill material. The authors do not attempt to advance any particular theory or therapy; they merely offer

a series of graded exercises which can be adapted to the methods preferred by the correctionist and to the individual needs of the patient.

The one hundred drill sections presented fall into nine major phonetic groups. Each section provides words and sentences selected on the basis of their phonetic composition and so arranged as to contain only the sound introduced and the sounds previously studied. In this way the manual provides a complete phonetic drill book, progressing from the less difficult sounds to the more difficult. Instructions emphasize that only one section should be studied at a time and that a new section should not be undertaken until the previous one has been mastered.

It at once becomes apparent that ample material has here been provided for the speech correctionist working with articulatory defects. Especially helpful are the lists of drill words. Practice sentences are not, however, numerous. This leaves the problem of carrying didactic practice over into conversation, largely to the correctionist's ingenuity. The Introduction states that the *Manual* may be used for stuttering therapy. Speech correctionists who employ the phonetic approach to stuttering may find it useful, but those who do not hold to this theory will find little in the way of suitable practice material.

BENJAMIN S. ANDREWS,
Virginia Society for Crippled Children and Adults
Charlottesville, Va.

MARIONETTES, A HOBBY FOR EVERYONE. By Mabel and Les Beaton. New York: Thomas H. Crowell Company, 1948; pp. 182. $3.75.

No more practical or complete book on marionette construction and production has as yet appeared on the bookstands. Although directed toward the adult hobbyist, almost anyone short of the seasoned performer or the elementary school child will find it a worthwhile addition to his library. It is well organized and profusely illustrated with photographs and diagrams showing various steps in construction and the materials needed. Chapters on manipulation, costuming, settings, suggestions for various types of productions, and a brief history of puppets complete the text.

A model script, Beauty and the Beast, has speeches which seem too long for effective delivery by marionettes, but in all other respects the book could well be recommended by the college or high school instructor to students and interested adult groups.

JEAN STARR WIKSELL,
Baton Rouge, Louisiana

BRIEFLY NOTED

A BOOK OF DRAMAS. Edited by Bruce Carpenter. (Revised). New York, Prentice-Hall, Inc., 1949; pp. xxvii+992. $3.75.

The plan of this revised editon of *A Book of Dramas* (Prentice-Hall, 1929) is to present an anthology of those plays 'from past and present that illustrate the most important and lasting types of drama.' The major emphasis is on standard tragedy and comedy, but also included are certain plays 'stemming from these two general classes that are colored by genres like romanticism, symbolism, realism, and naturalism.'

The contents of the volume fall into four general divisions: 1. Tragedy in the Classic Tradition: Agamemnon, Oedipus, The Trojan Women, Phaedra, Riders to the Sea; 2. High Comedy and Farce: The Misanthrope, Love For Love, The Second Man, The Importance of Being Earnest, Beggar on Horseback; 3. Romanticism and Symbolism: Cyrano De Bergerac, The Intruder; 4. Naturalism and Realism: Hedda Gabler, The Cherry Orchard, The Long Voyage Home.

Short but useful introductions and biographical notes are included. An excellent printing job on good paper raises the physical appearance of this book well above that of the usual anthology.

RADIO IN CANADIAN SCHOOLS. By Richard S. Lambert. Toronto: School Aids and Text Book Publishing Company, 1949; pp. 52. $.50.

This pamphlet, written by Richard S. Lambert who is supervisor of school broadcasts for the CBC, is intended for Canadian teachers who have not yet made use of CBC's educational offerings.

Mr. Lambert discusses methods of utilization and evaluation, explains the use of radio in the classroom, and tells how to get suitable receiving equipment—all in an attempt to arouse interest on the part of teachers and to simplify any problems they may confront.

The pamphlet has some value for teachers in the United States, since it contains a sound treatment of school broadcasting, and also because it provides a brief but informative statement of what is going on in educational radio in Canada.

THE RADIO LISTENER'S BILL OF RIGHTS. By Charles A. Siepmann. Published and distributed by the Anti-Defamation League of

B'nai B'rith, 212 Fifth Avenue, New York. 1948; pp. 52. $.20

This pamphlet discusses the responsibilities of broadcasting in a democracy. The author reviews the radio industry and the statutory framework within which stations are licensed. He describes network and local programs, such as documentaries, dramas, round tables, interviews, and talks, that can be and are being used to reduce social tensions. Siepmann lists practical suggestions for individual listener action and for listener councils to improve the quality of broadcasting. This inexpensive pamphlet should prove useful in high school and college speech classes which give passing attention to radio, and also to community groups which are interested in forming councils. A short bibliography is included.

MARIONETTES ARE PEOPLE. By Edith Thane. New York: Duell, Sloan and Pearce, Inc., 1948; pp. ix+61. $2.50.

Clear and simple step by step instructons for making a cotton stuffed cloth marionette, complete with patterns. Suitable for anyone old enough to sew.

ADDITIONAL BOOKS RECEIVED

A CYCLE OF THE WEST. By John G. Neihardt. New York: The Macmillan Company, 1949; pp. xi+254+113+179+110. $5.00.

A TREASURY OF RUSSIAN VERSE. Edited by Avrahm Yarmolinsky. New York: The Macmillan Company, 1949; pp. xix+314. $5.00.

BY AVON RIVER. By H. D. New York: The Macmillan Company, 1949; pp. 98. $2.50.

FEDERAL INFORMATION CONTROLS IN PEACETIME. Compiled by Robert E. Summers. The Reference Shelf, Vol. 20, No. 6. New York: The H. W. Wilson Company, 1949; pp. 301. $1.50.

IMPROVING READING ABILITY. A Manual for College Students. By James B. Stroud and Robert B. Ammons. New York: Appleton-Century-Crofts, Inc., 1949; pp. vii+200. $190.

THE PORTABLE MILTON. Edited by Douglas Bush. New York: The Viking Press, 1949; pp. vii+693. $2.00.

TOO MANY THUMBS. A Three-Act Play. By Robert Hivnor. Minneapolis: University of Minnesota Press, 1949; pp. 90. $2.50.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

RHETORIC AND PUBLIC ADDRESS
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University of Wisconsin

RADIO AND TELEVISION
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THE TEACHING OF SPEECH
GIFFORD S. BLYTON
University of Kentucky

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

BECKER, HOWARD, The Nature and Consequences of Black Propaganda, *American Sociological Review*, 14 (April, 1949).221-35.

Defining 'black' propaganda as that variety which is presented by the propagandizer as coming from a source inside the propagandized, the author gives an able analysis of black propaganda used in Germany by the Office of Strategic Services.

BROWN, JAMES I., Why Not Teach Listening? *School and Society*, 69 (February 12, 1949).113-6.

Interest in the listening aspect of the communication process is given additional emphasis by the author. 'Critical listening, at least in an audience situation, would appear to be even more difficult than critical reading. Furthermore, the dangers of uncritical listening seem more pronounced.'

CADY, EDWIN H., The Artistry of Jonathan Edwards, *The New England Quarterly*, 22 (March, 1949).61-72.

One of Jonathan Edwards' best known sermons, 'Sinners in the Hands of an Angry God', is examined by the author in an attempt to discover the springs of its success.

CLARKE, M. L., Rhetorical Influences in the Aeneid, *Greece and Rome*, 18 (January, 1949).14-27.

'At the beginning of the fifth book of his *Saturnalia*, Macrobius makes his characters all agree that Virgil is to be considered an orator no less than a poet; such is his mastery of eloquence and his careful observance of the rules of rhetoric. Are we to dismiss this as an example of a type of critcism now fortunately outmoded, or is there something in it? Was Virgil to any important extent influenced by rhetorical precept, and, if so how did this influence his work? These are questions which I propose to discuss in this paper.'

DAVIS, GRANVILLE D., Douglas and the Chicago Mob, *The American Historical Review*, 54 (April, 1949).553-6.

A review and re-examination of the famous parting words Stephen A. Douglas is reputed to have hurled at a Chicago gathering which, on the evening of September 1, 1854, howled him down as he sought to defend his course in initiating the Kansas-Nebraska Act.

EAST, ERNEST E., Lincoln and the Peoria French Claims, *Journal of the Illinois State Historical Society*, 42 (March, 1949).41-56.

Lincoln's work as an attorney in the Peoria French Claims which resulted from an incident of Indian Warfare in 1812 and which engaged widespread attention over a period of many years, is reviewed by the writer.

ESTES, CHARLES T., The Place of Communication in Maintaining Labor-Management Peace, *The Southern Speech Journal*, 14 (March, 1949).236-45.

A discussion of the place of communication in maintaining labor-management peace is presented by a Special Assistant to the Director of the Federal Mediation and Conciliation Service.

FIDLER, WILLIAM PERRY, Augusta Evans Wilson as Confederate Propagandist, *The Alabama Review*, 2 (January, 1949).32-44.

An analysis is made of the rhetoric of this southern speaker and writer. 'If judged solely as propaganda, Miss Evans' arguments were wisely chosen as instruments against such effective weapons in the "cold war" of 1840-1860 as *Uncle Tom's Cabin*, the speeches of Webster, Lincoln and Garrison, and the poetry of Whittier—all widely reprinted.'

HENLE, PAUL, On the Fourth Figure of the Syllogism, *Philosophy of Science*, 16 (April, 1949).94-104.

Students of argumentation and logic again are asked to examine the basis of the controversy over the fourth figure of the syllogism.

HUDSON-WILLIAMS, H. L., Impromptu Speaking, *Greece and Rome*, 18 (January, 1949).28-31.

Interesting comparisons are made between the devices of modern impromptu speakers and certain speakers of Ancient Greece. 'This cult of the impromptu speech has a close parallel in Greece of the sophistic era.'

KADISH, MORTIMER R., A Note on the Grounds of Evidence, *The Journal of Philosophy*, 46 (April 14, 1949).229-43.

This article offers for students of argumentation a provocative discussion of one form of 'the evidence behind the evidential function of evidence.'

KRUESBERG, MARTIN, Cross-Pressures and Attitudes, *The Public Opinion Quarterly*, 13 (Spring, 1949).5-16.

Students of methods of persuasion and of audience psychology will be interested in this study of the influence of conflicting propaganda on opinions regarding American-Soviet relations.

MAGNUS, SIR PHILIP, New Light on Edmund Burke, *The Listener*, 41 (January 6, 1949).17-8.

The purpose of this paper was 'to account for the mistrust which Burke inspired and to explain why, despite his great and unique qualities, he failed as a statesman and never achieved high office.'

MCCONNELL, FRANCIS J., The Freedom of the Preacher, *The Christian Century*, 66 (January 12, 1949).42-3.

A Methodist Bishop provides interesting suggestions and illustrations for being effective in the pulpit.

MCKENZIE, HENRY, My Answer is a Question, *Trained Men*, 29 (March-April, 1949).6-8.

An instructor at the General Motors Institute gives suggestions on becoming an effective conference leader.

MEAD, DAVID, The Humiliation of Henry Ward Beecher in the West, *The Ohio State Archaeological and Historical Quarterly*, 58 (January, 1949).94-100.

Beecher's unsuccessful lecture tour into Ohio in 1855 is explained by the author. 'The source of Beecher's difficulty lay partly in his attempt to lecture under conditions running contrary to customs developed by Ohio's lecture system during the early fifties.'

MILLS, JACK, The Speaking of William Jennings Bryan in Florida, 1915-1925, *The Southern Speech Journal*, 14 (January, 1949).137-69.

An interesting review of some of Bryan's speaking activities from the time he resigned as Secretary of State in 1915 until his death in 1925.

NELSON, ROY C., And Now to Define the Terms, *The Gavel*, 31 (March, 1949).48-51.

Maintaining that the quality of any debate depends to a large extent on a concise, accurate, and honest appraisal of the main terms in a resolution, the author reports on the recurring deficiencies in the interpretation of the resolution he has observed in listening to hundreds of debates.

REID, LOREN D., How to Improve Classroom Lectures, *Bulletin of the American Association of University Professors*, 34 (Autumn, 1948).576-84.

'Because there is truth in the campus comment frequently heard, "He knows but he cannot teach," it is profitable for all teachers to consider ways of improving the presentation of subject matter.' The author suggests concrete ways of improving classroom lectures.

TAGGART, HAROLD F., Thomas Vincent Cator: Populist Leader of California, *California Historical Society Quarterly*, 28 (March, 1949).47-55.

This article provides a discussion of the speaking and political maneuvers of this leader in the Populist Movement.

WALLACE, KARL R., Research in Public Address and the Teaching of Public Speaking, *The Southern Speech Journal*, 14 (January, 1949).170-75.

The practical influence of research in public

address on the teaching of public speaking, and certain intangible influences of such research on the teacher himself are pointed out by the author.

WHITE, RALPH K., Hitler, Roosevelt, and the Nature of War Propaganda, *The Journal of Abnormal and Social Psychology*, 44 (April, 1949).157-74.

A number of Hitler's pre-war speeches are analyzed by a statistical method, value-analysis, and are compared statistically with a comparable group of speeches by Franklin D. Roosevelt in an attempt to determine what 'propaganda for war' is actually like.

RADIO AND TELEVISION

ALLEN, DOROTHEEN I., The British Way of Radio, *Hollywood Quarterly*, 3, No. 4 (1949).362-7.

'The greater part of British radio has tried to develop radio art and has used radio's power of communication to relay other arts.' A discussion of the BBC.

AYLESWORTH, MERLIN H., Radio is Doomed, *Look*, 13 (April 26, 1949).66, 69ff.

'I predict that within three years the broadcast of sound, or ear radio, over giant networks will be wiped out. Powerful network television will take its place, completely overshadowing the few weather reports and recorded programs left to the remaining single, independent ear radio stations.' An important, albeit sensationally written article, because the author was the first president of NBC.

BERNSTEIN, JULIUS C., Recording and Playback Machines: Their Function in the English Classroom, *The English Journal*, 38 (June, 1949).330-41.

An informative discussion of class activities with the sound recorder and the playback. The author provides a list of available machines with addresses of manufacturers as well as points to consider when buying equipment.

CHESTER, GIRAUD, What Constitutes Irresponsibility on the Air?, *The Public Opinion Quarterly*, 13 (Spring, 1949).73-82.

Selected broadcasts by Fulton Lewis, Jr. are analyzed in an effort to throw some light on the constituent parts of irresponsibility. The picture is not an encouraging one, but suggests that the tendency to encourage an impression of infallibility, along with one-sidedness and emotionalism, constitutes some of the chief hazards of this profession.

DUNHAM, FRANKLIN, Colleges and Universities Develop Communications Programs, *Higher Education*, 5 (December 1, 1948).73-7.

Facts about recent developments in educational broadcasting by universities, with a state-by-state summary of facilities.

DUNN, ANITA, Experimental Teaching in Radio Listening, *The English Journal*, 38 (April, 1949).194-7.

A Waukesha, Wisconsin high school teacher tells how a unit of instruction in radio resulted in a critical analysis of radio drama, a letter-writing project to networks and sponsors, and other constructive results.

GILBERT, SAMUEL G., (comp.), 'Lend Me Your Ears', *The English Journal*, 38 (May, 1949).295-7.

A selected bibliography on radio and television for English teachers.

GOULD, JACK, What is Television Doing to Us?, *New York Times Magazine*, (June 12, 1949).7, 24ff.

A survey of the various surveys dealing with the effects of television on family life.

HOOSE, HARNED P., Censorship by Radio Stations, *Southern California Law Review*, 21 (April, 1948).292-5.

A legal note on the dilemma posed by Section 315 of the Communications Act of 1934 and the laws of defamation. 'Until it is clear whether a station's deletion of libelous portions of political candidates' speeches is a violation of Section 315 which may give rise to a civil cause of action, cautious radio stations may seek the only refuge from a double barrelled liability, refusing to make their facilities available to any political candidates whatsoever.'

HUNTER, MARY, The Stage Director in Television, *Theatre Arts*, 33 (May, 1949).46-7.

Miss Hunter compares directing for television with directing in the theatre or the movies and discusses the special problems of the television stage director.

LARRABEE, CARLTON H., Radio, A Public Servant, *The English Journal*, 38 (February, 1949).92-4.

A forceful plea for the study in English classes of radio as a social force, with suggestions for areas of concern and general sources of information.

MARTIN, E. W., Report on the British Radio, *Tomorrow*, 7 (January, 1948).41-3.

A discussion of the BBC, with special emphasis

on the origins and development of the Third Programme.

McNULTY, JOHN. A Reporter at Large: The Jackpot. *The New Yorker*, 24 (February 19, 1949).36-8ff.

A case study of the experience of winning a quiz program jackpot, this fascinating story tells how a Rhode Island family took the $24,000 jackpot of CBS' 'Sing It Again,' the tribulations involved in collecting the prizes, and the impact the program had on the social life of the family.

MORSE, ARTHUR D., Poison on the Air?, *The Nation*, 168 (February 12, 1949).182-5.

A review of the KMPC news-slanting case, with an account of how the story broke, excerpts from station directives ordering the bias, and the sequence of events after the FCC stepped into the case.

OLIPHANT, H. N., Fulton Lewis, Jr.: Man of Distinction. *Harper's*, 198 (March, 1948).76-84.

An informative profile of a well-known radio commentator.

Public Taste in Entertainment (a survey), *Fortune*, 39 (March, 1949).43-4.

A *Fortune* survey shows that the trend is toward more radio listening rather than less, as compared with two or three years ago. Listening to the radio was the favorite way of spending spare time of 51 percent of the men and 54 percent of the women polled in the survey.

SAUNDERS, KATHERINE M., 'Among Ourselves', *The English Journal*, 38 (January, 1949).33-7.

Suggestions for in-school radio programs, with summaries of available scripts that might increase social adjustment of students.

SELDES, GILBERT, Television: The Golden Hope, *The Atlantic Monthly*, 183 (March, 1949).34-7.

'Coming into its own after the weaknesses of other mass media have been exposed, television has the great opportunity of becoming a fully integrated medium of commerce, communication, and diversion. The parallel danger is that it will be hurried and overextended, and will be used as a weapon in the war between rival networks and in the greater struggle between radio and the movies for control of the world of entertainment.'

SIEPMANN, CHARLES A. and SIDNEY REISBERG, 'To Secure These Rights': Coverage of a Radio Documentary, *The Public Opinion Quarterly*, 12 (Winter, 1948-9).649-58.

Origination of a valuable radio program does not alone insure good coverage. Participation by affiliated stations and adequate promotion are equally necessary. Study of the case history of this radio documentary indicates that less than half of Mutual's affiliated stations both carried and promoted the program, but the documentary received surprisingly good coverage in the South.

Television, in Big Strides, Advances Across the Nation, *New York Times*, (April 24, 1949) Section X, 1-22.

'Televison today stands on its own as a new industry and entertainment medium.' A complete section of the *New York Times* is devoted to the development of television and its impact on radio and the nation's social and cultural life.

VANDERCOOK, JOHN W., British Radio: Without Commercials and Without Machine Guns, *Holiday*, 5 (May, 1949).16-8ff.

'BBC is inextricably woven into the pattern of British life, thought, habit, culture. The British like it.' A brief survey of the BBC program structure.

DRAMA AND INTERPRETATION

BOWEN, F. C., Let's Give a Play, *The Packet*, 3 (November, 1948).24-33.

Good dramatic material and the experience to transform it into good theatre are necessary essentials. Bowen outlines a scheme for planning and producing good children's theatre, and includes a selected bibliography and a list of plays made from literary stories.

BOWERS, ROBERT H., Gesticulation in Elizabethan Acting. *Southern Folklore Quarterly*, 12 (December, 1948).267-77.

Bowers is in substantial agreement with the scholars who support the theory that acting on the Elizabethan stage was highly formalized. He introduces a few minor points of difference, however, and offers illustrations to clarify his beliefs.

CLARK, BLAKE, Shakespeare on the Gymnasium Cricuit, *Reader's Digest*, 54 (March, 1949).95-8.

Margaret Webster has formed a motorized touring company which has produced *Hamlet* and *Macbeth*, and which has covered thirty-four states and three Canadian provinces in an eight months tour. Clark explains how this has been accomplished.

DUNNICLIFF, H. B., The Simla Amateur Dramatic Club, *Asiatic Review*, 45 (April, 1949).598-609.

Dunnicliff describes the activities and history of the Simla Amateur Dramatic Club which 'is the only one in the world which has been sole lessee of a theatre continuously for over sixty years.' It has been supported by British and Indians alike and it will continue to function in the new Indian nation.

FORKEY, LEO O., The Theatres of Paris During the Occupation, *French Review*, 22 (February, 1949).299-305.

The French theatres, reopened in 1940 and for the duration of the occupation, grew and produced under many rigorous hardships. The result has been a carry-over into the post-war years of vitality and vigor not present before the war.

FOX, R. M., Irish Drama Knocks at the Door, *Life and Letters*, 61 (April, 1949).16-21.

'The Irish theatre is beginning to express the complexity of modern life and thought in Ireland though the traditional approach still hampers this and imposes a time-lag.' 'A most serious problem is the lack of opportunity for new dramatists.'

GRIFFITH, HUBERT, Meet the Dramatic Critics, *Strand*, 116 (January, 1949).72-9.

Griffith includes pictures and legends on 'the men who sit in first-night judgment at the London theatre.' He is a dramatic critic himself and describes 'the job which nearly every young writer thinks he would like to have.'

HOPE-WALLACE, Philip, At the Play, *Strand*, 116 (February, 1949).52-61.

Hope-Wallace, dramatic critic of the *Manchester Guardian*, introduces a set of rare pictures gathered from our (parents' and grandparents') day which high-lights his discusson of what went on in the London theatre during the nineteenth and early twentieth centuries.

LIND, MELVA, Functional French and Mount Holyoke's Laboratory Theatre, *French Review*, 22 (March, 1949).401-5.

The Laboratory Theatre sponsors productions in the foreign languages taught on campus. Lind describes the experiences derived from the 1948 production of Beaumarchais' 'Le Barbier de Seville.'

LOWREY, SARAH, The Dramatic Reading, *Dramatics*, 20 (March, 1949).6-7.

Lowrey describes the purpose and the techniques of dramatic reading. She quotes from some well-known authorities in the field of interpretation to support her point of view.

MACDONAGH, DONAGH, The Death-Watch Beetle, *Drama*, n.s. 12 (February, 1949).4-7.

'The Abbey from its inception to the death of Yeats was a theatre, with all that means and implies.' 'Sometimes . . . I imagine that I can hear a small and ominous sound somewhere in the fabric of the Abbey, the tick of the Death-watch beetle, whose advent presages the fall of ancient structures.'

PAPAGIANOPOULOS-PALAIOS, A. A., (trans. Icaros C. Xenakis), Rebuild the first Theatre in the World! *Athene*, 10 (Spring, 1949).3-4.

The author seeks to re-establish periodic international contests in the field of dramatic art beside the ruins of the first theatre in the world, in the demos of Icaria, now called, Dionysos of Attica.

REYNOLDS, GRAHAM, Painters of the British Stage, I-Francis Hayman and John Zoffany, *New English Review Magazine*, n.s. 1 (October, 1948).90-6.

This is the sole, published article of a series in which Reynolds illustrates the work of some of the painters whose works are documents of the stage. He describes them in relation to their times. All of the works included are paintings of Hayman and Zoffany who lived in the age of Garrick. Illustrations are taken from the extensive Garrick Club collection.

RULFS, DONALD J., Reception of the Elizabethan Playwrights on the London Stage 1776-1833, *Studies in Philology*, 46 (January, 1949).54-69.

'. . . a general survey of the reception of the Elizabethan playwrights on the London stage 1776-1833 indicates that the main criterion was an ever-present concern for naturalness or probability. Criticism of characterization and plot was most likely to be centered upon the fidelity of the representation to the observed facts of life.' Rulfs analyzes criticism found in the theatrical columns of the period. Illustrations are included.

SOULE, MARTHA, A Children's Trailer Theatre, *Recreation*, 43 (April, 1949).24-27.

Portland, Maine, has developed a summer children's theatre to help combat juvenile delinquency and help solve the deficient facilities at local playgrounds. The work is voluntary except for a paid director and secretary. The Trailer Theatre moves from one playground to another giving free performances five days each week throughout the summer.

TAYLOR, HARRY, Theatre for the People, *Masses and Mainstream*, 2 (March, 1949).61-70.

Taylor examines 'the potentialities and the proper and improper use of the epic theatre.' He believes that the people's theatre should be free to utilize any form that best suits particular material, but that the epic form is by far the most exciting and persuasive for informative and documentary materials.

YEATON, KELLY, A Pool of Light—Suggestions for Lighting Central Staging, *Players*, 25 (April, 1949).152-4.

No formula for lighting is without flaws of some kind. Yeaton, however, offers a set of diagrams and formulas which have proved useful and may serve as a basis for central stage lighting.

LANGUAGE AND PHONETICS

ALBRECHT, EMIL A., New German Words in Popular English Dictionaries, *The German Quarterly*, 22 (January, 1949).10-6.

This study describes the process of absorption of German loan words into English. The author has examined the latest additions to *The Concise Oxford Dictionary* and Webster's *Collegiate Dictionary*.

FELLES, J., A New Orthography for a Dialect on its Way to Becoming a Literary Language, *Le Maitre Phonetique*, Series 3, No. 89 (January-June, 1948).3-4.

A comment on the new official spelling of the Grand Duchy of Luxembourg. The new scheme is essentially phonemic.

FIRTH, J. R., The Semantics of Linguistic Science, *Lingua*, 1 (September, 1948).393-404.

The application of semantic thought to the linguistic sciences is recommended. Since phonetic symbols do not correspond to oscillographic renditions, new terminology is necessary or clearer and more accurate use of the older nomenclature must be made.

HAYAKAWA, S. I., Anti-Semitism: A Study in Mistaken Map-Territory Relationships, *ETC.* 6 (Spring, 1949).197-203.

This discussion of the complexities of the connotations inherent in a word explores the devious by-paths aroused by the word 'Jew.' The author points out the necessity for orderly relationships between higher and lower level abstractions to keep down inconsistencies of thought and feeling.

IACOBELLI, MICHAEL, The Semantic Discipline, *The Modern Language Journal*, 33 (January, 1949).16-22.

A summary of the value of semantic training in this troubled time of the history of the world. The author lists categorically 'standard deductions of semantics upon which there has been agreement by observers, and no disagreement.'

ISENBERG, ARNOLD, The Esthetic Function of Language, *The Journal of Philosophy*, 46 (January 6, 1949).5-20.

Language is, or can be, an esthetic object even though it is not purely sensuous, and the 'esthetic object' *is* presumably directly perceived and enjoyed. This may be accomplished by reconciling all values of content or form which are recognized by intelligence, conscience, and taste.

LISSANCE, ARNOLD, A Twentieth Century German-English Dictionary, *The German Quarterly*, 22 (May, 1949).134-44.

A project for a new German-English dictionary is presented in this article. It will supplement existing dictionaries by offering words in context and a rendering of the entire concept involved in either language.

MCDAVID, RAVEN I., JR., The Linguistic Atlas of the South Atlantic States: Its History and Present Status, *Southern Folklore Quarterly*, 12 (December, 1948).231-40.

A record of the progress of the *Linguistic Atlas of the South Atlantic States* is noted. The editorial work may begin by 1950. The format used will be less expensive than the imposing *New England Atlas*.

NOSOFSKY, WILLIAM, Our Babel of Language Myths, *Social Education*, 13 (May, 1949).227-30.

The assumption that one's own language is superior to all others has been a major misconception. We should re-examine such language myths as: (a) language is associated with nationality; (b) primitive languages are simple, harsh, and small in vocabulary; (c) linguists look with favor on the creation of some artificially created language to resolve international misunderstanding.

PYLES, THOMAS, Innocuous Linguistic Indecorum: A Semantic Byway, *Modern Language Notes*, 44 (January, 1949).1-8.

There is a class of verbal indelicacies which have undergone a toning-down or complete

loss of their original content. These are used in all innocence by many speakers who are unaware of the verbal impropriety involved.

PYLES, THOMAS, Linguistics and Pedagogy: The Need for Conciliation, *College English*, 10 (April, 1949).389-95.

A plea for a more realistic approach to English usage, this article emphasizes usage as a major criterion in pronunciation and grammatical principles.

RONZEAU, EDGAR T., Africa's Tower of Babel, *Negro Digest*, 7 (June, 1949).82-5.

More than seven hundred dialects are known to exist in Africa. They await linguistic and phonetic study. The dark continent seeks a common tongue to awaken its people to modern ideas and ideals.

SEEGERS, J. C. and R. H. Seashore, How Large are Children's Vocabularies? *Elementary English*, 26 (April, 1949).181-94.

Studies are cited to question the accuracy of such widely-held beliefs as: (1) the initial vocabularies of school children are very small; (2) the rate of their growth is proportionally small; (3) it is necessary to control carefully the nature and number of new terms presented at each grade level.

WATERHOUSE, VIOLA, Learning a Second Language First, *International Journal of American Linguistics*, 15 (April, 1949).106-9.

The author describes the linguistic customs of a group of isolated Mexican Indians. The native language (Chontal) appears to be part of the adult culture; the language of the children is Spanish. Reasons for this anomaly are listed, together with specific examples.

WHITE, MARY ALICE, A Study of Schizophrenic Language, *The Journal of Abnormal and Social Psychology*, 44 (January, 1949).61-74.

A controlled study of the reactions of schizophrenics and normals to fifteen words revealed that schizophrenic language is impersonal and complex, with involved systems of meaning.

WISE, C. M., Is Nasal Resonance Actually Naso-pharyngeal Resonance? *Le Maitre Phonetique*, Series 3, No. 89 (January-June, 1948).1-5.

Wise had his nose plugged front and rear by a physician following injuries caused by an automobile accident. His speech soon adjusted to the plugs so that his nasal continuants were acoustically agreeable to him and his auditors. He concludes that 'nasal resonance' is, in fact, 'naso-pharyngeal resonance.'

YEDINACH, JEANETTE G., A Study of the Linguistic Functioning of Children With Articulation and Reading Disabilities, *The Journal of Genetic Psychology*, 74 (March, 1949).23-59.

Children with functional articulation defects are inferior in both oral and silent reading. Greater emphasis should be placed on the training of children in speech, vocabulary, and oral language before instruction in reading is begun.

THE TEACHING OF SPEECH

AUER, JEFFERY, The Citizen's Roundtable, *Adult Education Bulletin*, 13 (February, 1949).68-73.

An appraisal of the roundtable as used by social action groups, business clubs, and women's organizations. Guides to good discussion are treated along with a summary of what happens to the individual when he takes an active part in discussion.

BORGESON, F. C., Leadership Through Group Processes, *The National Elementary Principal*, 28 (June, 1949).23-30.

A plea for greater emphasis upon group activity for 'we cannot teach children democracy without living democracy in the schools.' Emphasis is given the role the principal must play in this process.

BUSCH, HENRY, Discussion in The Administrative Process, *Adult Education Bulletin*, 13 (February, 1949).85-8.

The author discusses four ways in which the conference method is useful in industry: 'Policy-making, problem-solving, multiple-management, and communications.'

CHAMBERLAIN, NEIL, Group Discussion and Collective Bargaining, *Adult Education Bulletin*, 13 (February, 1949).77-84.

Labor-management relations will be improved when the two parties realize 'that the type of group process required in a democratic society in business management as elsewhere, is one in which the participating groups recognize some unity of purpose and proceed toward its accomplishment via the methods of discussion and consensus.'

CROCKER, LIONEL, Intellectual Combat, *Vital Speeches*, 15 (March, 1949).338-41.

The author quotes from a host of prominent speakers to show how experience in extra-curricular speaking has brought special rewards and awards to present-day leaders.

EICHELBERGER, CLARK, Discussion in The United Nations, *Adult Education Bulletin*, 13 (February, 1949).88-90.

Cooperative thinking does not occur in the United Nations because (1) There are differences in the cultural background of the delegates, (2) instructions given to the delegates (especially those from Russia) are too rigid, and (3) language variations impede the thought processes.

GRUBRICK, IRENE, School Forums and Student Responsibility, *School Activities*, 20 (April, 1949).247-8.

How a Cleveland Junior High School made the school forum a functional part of the community.

HARDEE, MELVENE and MARGARET BERNAUER, A Method of Evaluating Group Discussion, *Occupations*, 27 (November, 1948).

Members of the Department of Occupational Guidance at Stephens College evaluate good discussion in terms of twelve criteria. These criteria consider discussion effectiveness as judged by counselor self-ratings and student ratings.

HEDDE, WILHELMINA G., The Use of Discussion in a High School Speech Course, *The Southern Speech Journal*, 14 (January, 1949).190-3.

A case is made for including training in discussion in a high school speech course.

HOOK, J. N., Developing Good Listeners, *The Journal of Education*, 132 (April, 1949).110-4.

The author makes a plea for more study of the problems of teaching effective listening and summarizes a number of techniques for improving listening.

JOHNSON, JOSEPH and DAWN BECHILL, Why Teach Speech? *Education*, 69 (January, 1949). 296-8.

A brief denunciation of standardization in speech on the grounds that speech is 'the most socially acceptable method of resolving our inner conflicts.' People should not be made to speak alike because personalities are not alike.

KELTNER, JOHN, Trends in Discussion Research, *Adult Education Bulletin*, 13 (February, 1949). 91-5.

A review of research in discussion.

KINNEMAN, JOHN, Three Decades of Adult Education, *Social Education*, 13 (March, 1949). 125-8.

The operation of the community forum as it has functioned in an Indiana town. Suggestions are given to aid those who wish to organize a similar activity.

MAASKE, ROBEN, The Symposium Method in High School Teaching, *The School Review*, 47 (April, 1949).217-22.

'One of the chief problems in high school teaching is to provide for student opportunities for independent study, learning, and presentations which are increasingly mature.' The author suggests that the symposium is the answer to this problem.

MCDONALD, J. W., Creative Thinking Through Group Discussion, *Adult Education Journal*, 8 (January, 1949).3-8.

A report on the effort of the people of Kansas City 'to study human nature in themselves and their neighbors, and to encourage community-wide cooperation in this kind of total education.'

MCGRATH, G. D., The Art of Instruction—A Lost Chord in Higher Education, *Education* 69 (April, 1949).515-7.

A brief discussion of some factors which have contributed to the low calibre of instruction commonly found in American institutions of higher learning. Criteria for promotion, confusing one's knowledge with his ability to teach, a lost zeal for personalized service to the student, faulty or insufficient teacher training, and a general lethargy are some of the points considered.

MORKOVIN, BORIS, Growth Through Speaking and Listening, *Elementary English*, 26 (March, 1949).129-31, 141.

'A child develops the foundation for effective language in the process of speaking and listening.' This process is more than personal reading, and listening to the teacher, it particularly involves active participation in well-planned activities in and away from school.

MURPHY, GEORGE, We Also Learn By Listening, *Elementary English*, 26 (March, 1949).27-8, 157.

Children learn to listen by listening—a purposeful, accurate, critical and responsive listening which teaches meaningful consciousness of the world of sounds.

PAINTER, MARGARET, The Dilemma of the Four-Leaf-Clover, *The English Journal*, 38 (May, 1949).254-9.

An approach to the problem of making a speech class of every high school English class, even though such fields as literature, grammar, and composition must be considered.

SCHREIBER, JULIUS, Discussion in The Armed Forces, *Adult Education Bulletin*, 13 (February, 1949).73-7.

The Army's orientation program for World War II was such 'that wherever the orientation program was permitted to function effectively—and this was true in less than one-third of the units of the Army—it paid off very well. Men trained, worked, and fought better; morale was high, and when a unit had high morale, the rate of psychiatric illness was low.'

SMITH, BRADFORD, In The Town Meeting Tradition, *Adult Education Journal*, 8 (January, 1949).18-20.

The story of Vermont Forums, Inc. and its achievements in adult education despite a lack of state funds.

SORENSEN, FREDERICK, The Basic Communications Course Reconsidered, *College English*, 10 (March, 1949).324-8.

An evaluation of the general principles treated in the Basic Communications Course. 'There is no reason why speech work in English courses should not be the sort of by-product writing as in other courses—used for purposes of discussion toward writing, just as reading is used toward writing.'

ZELKO, HAROLD, Training Conference Leaders For Industry and Government, *Southern Speech Journal*, 14 (March, 1949).246-57.

The need for training in conference leadership for those in industry and government is stressed and suggestions are made for including such training in certain courses.

SPEECH SCIENCE

BREAKEY, M. R., and H. Davis, Comparisions of Thresholds for Speech: Word and Sentence Tests; Receiver vs. Field, and Monaural vs. Binaural Listening, *Laryngoscope*, 59 (March, 1949).236-50.

Auditory Tests No. 9 (spondee words) and No. 12 (sentences) of the Psycho-Acoustic Laboratory were administered to ten normal hearing and ten hard of hearing subjects. The mean threshold for field listening was 2.88 db. lower than for phone listening. Using phones, the binaural threshold of the normals was 2.55 db. below the average of all monaural thresholds and 1.4 db. below the mean threshold for the better ear.

BURR, H. S., and Alexander Mauro, Millivoltmeters, *The Yale Journal of Biology and Medicine*, 21 (January, 1949).249-53.

Electronic bridge and associated circuits for the measurement of relatively steady state potential differences in living systems are described.

GOODFRIEND, LEWIS S., Subjective Testing of Sound Reproducing Equipment, *Journal of the Acoustical Society of America*, 21 (March, 1949).81-4.

In listener tests of sound reproducing equipment there are many variable factors that contribute to the validity of the result. Among these factors are the program material, associated acoustical and electronic equipment, the size and nature of the audience, the method used in reporting audience response, and the statistical analysis of the audience response. This paper discusses these variables and proposes a definitive method for recording and presenting the data in a simple and thorough manner.

HERXHEIMER, HERBERT, Some Observations on the Co-ordination of Diaphragmatic and Rib Movement in Respiration, *Thorax*, 4 (March 1949).65-72.

Herxheimer's technique of recording changes in chest circumference simultaneously with air volume exchanged, permits an estimation of the relative shares played by the diaphragm and the costal muscles in various phases of respiration. Representative findings: 'In the standing position quiet breathing is often purely diaphragmatic, whilst in the supine position the costal muscles take a greater part in it.' Again, 'The proportion of costal and diaphragmatic movement changes throughout the respiratory cycle.'

KOBRÁK, H. G., Round Window Membrane of the Cochlea, *Archives of Otolaryngology*, 49 (January, 1949).36-47.

Kobrak devised experiments to furnish experimental data on the physical properties of the round window membrane. This membrane, after removal from the cochlea, was subjected to dynamic and static tests. Elasticity curves were obtained both for static pressures and acoustic stimuli. Within the frequency range tested, the inward movement of the round window membrane is greater than the outward. Experimental findings with respect to fenestral sound conduction are presented along with quantitative comparison of meatal and fenestral sound conduction.

LASHLEY, K. S., Persistent Problems in the Evolution of Mind, *The Quarterly Review of Biology*, 24 (March, 1949).28-41.

Lashley holds that 'evolutionary changes between marsupials and man have been almost exclusively an increase in the capacity to discover significant relations among the elements of a situation and to adjust behavior in terms of a maximum number of such relations.' He adds that precise neural connections, if present, result from the spatial characteristics of the developing organism, and that changes in the integrative network are probably cortical. Brief application of these concepts is made to the development of language.

LUCHSINGER, R., Uber die Bauchrednerstimme. *Folio Phoniatrica*, 1 (1948), Fasc. 3/4. 117-23.

'X-ray pictures and sound analysis of records made by two ventriloquists are described, and the significance of ventriloquism for phoniatry is stressed. Ventriloquism represents one extreme in the narrowing of the resonator, as opposed to the other extreme, i.e., the widening of the resonator in singing with full carrying power.'

LUSCHER, E., and J. ZWISLOCKI, Adaptation of the Ear to Sound Stimuli, *Journal of the Acoustical Society of America*, 21 (March, 1949). 135-9.

The entire process of adaptation, defined as the elevation of the auditory threshold by a previous sound stimulus, is described as requiring less than 0.4 sec. It is further shown that the increase in adaptation is approximately proportional to the intensity of the stimulating tone, and that adaptation is a monaural and therefore peripheral process. The authors conclude that masking 'depends principally upon the adaptation of the ear to sound stimuli but is not identical with it.'

POPPER, OTTO, Hydrodynamics and Hearing, *Archives of Otolaryngology*, 49 (April, 1949). 335-49.

'Once otologists are able to restore hearing by operation it becomes essential for them to understand how the human being hears, and theories of hearing may no longer remain in the esoteric sphere. It is my belief that otologic teaching must be revised and that the hydrodynamic hypothesis offers a satisfying explanation for many phenomena in this complex function.' The originator of the transtympanic approach develops a hydrodynamic concept of hearing and presents evidence to show that the round window is part of the sound pathway.

TOGONOLA, M., Experiments on the Physical Laws of Hearing, *Practica-Oto-Rhino-Laryngologica*, 10/1-2 (1948).119-27.

Togonola reports a study of the sound wave, its production and characteristics, and seeks to explain how sound waves pass instantly and accurately through the various media and anatomical parts of the ear. Conclusion: in passing through the various media of the ear, sound waves follow the route of least resistance to reach the sensorial cells.

WAGNER, KARL WILLY, Elektroakustische Nachbildung individueller Vokallange als Mittel fur Sprachuntersuchungen, *Folio Phoniatrica*, 1 (1948), Fasc. 3/4. 161-77.

'The adjustment described herein displays an electrical imitation of the natural speech organ. The larynx, producing a regular succession of short gusts of air is responded by an electrical circle in which corresponding impulses of current are formed.' The author reports that by 'changing the electrical characteristics of the formation circuits every vowel-sound of the person to be tested can be imitated so accurately that no difference between the artificial and the natural sound can be noticed.'

WEVER, ERNEST GLEN, and MERLE LAWRENCE, The Patterns of Response in the Cochlea. *Journal of the Acoustical Society of America*, 21 (March, 1949).127-34.

Electrical potentials produced in the cochlea as the ear is stimulated with sound vary directly with sound pressure up to a limiting level. Tracing these intensity functions for the guinea pig ear, the authors describe two features of the pattern: 1. the point of initial departure from linearity; 2. the point of maximum response. The results offer a detailed picture of the distortion pattern, which presents systematic variation with frequency.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BILLOW, BENNETT, Observation on the Use of Sodium Amytol in the Treatment of Aphasia, *Medical Record*, (February, 1949).12-3.

The use of sodium amytol in the treatment of aphasia hastened improvement of speech, but was of temporary nature. Patients appeared to be in better spirits and made a determined effort to speak after the use of sodium amytol. The final efficacy of the drug is held in abeyance until more extensive case histories are observed. Two cases are reported.

CHAPIN, AMY BISHOP, Parent Education for Pre-School Speech Defective Children, *Journal of Exceptional Children*, 15 (January, 1949).75-80.

General objectives of the parent education program are: (1) to alleviate parental anxiety; (2) to give parents the best scientific information; (3) to remove undue pressure on the child (resulting from parental lack of information and from their unnecessary worry); (4) and to restore parental confidence and interest in the children in cases in which parents have come to feel the situation is hopeless. Group procedures are used in working with parents.

DALRYMPLE, LAURIE H., Our Child Had a Cleft Palate, *Hygeia*, 27 (March, 1949).186.

This article is a popular account of a little girl born with a cleft palate, the problems which arose as a result, and the treatment which was given.

DOLL, EDGAR and FAY TEMPLE, Organic Impairment Simulating Mental Deficiency, *American Journal of Orthopsychiatry*, 19 (January, 1949). 112-9.

Work in the field of infantile cerebral palsy has emphasized the difficulties of diagnosis of such patients with regard to mental deficiency and has pointed out the significance of delayed maturation. Advances in our knowledge of cerebral hydrodynamics have led to a better understanding and treatment of children who may be suffering from reading and language disabilities. Without comprehensive appraisal of the individual constitutionally, mentally, and socially, we cannot hope to obtain adequate initial understanding of atypical conditions and hence are seriously limited in the management of patients in endeavoring to promote their optimum welfare. A case history is presented.

ESKEW, HAROLD A. and EARL SHEPARD, Congenital Aglossia, *American Journal of Orthodontics*, 35 (February, 1949).116-9.

The article is a case report of a 22-year-old man born without a tongue. His speech, although defective, is intelligible, and not so far from the norm as to be unpleasant. He has trained his own speech, and developed acceptable substitutions for usual methods of speech production.

FREW, A. L., Cleft Lip and Palate, *Journal of Oral Surgery*, 7 (January, 1949).59-62.

A review of embryonic formation and anatomy of lips and palate is given. In the correction of complete clefts the operation should be done at about one month of age. The second operation should be done on lip and nose preferably when patient is four to six months of age. The third operation or final stage is the closure of soft palate or all that remains open from alveolar ridge back to the uvula. The practice has been to remove the tonsils at about 20 months of age, then the palate is operated on two to three months after tonsils have been removed. This method of management of the cleft lip and palate problem has given gratifying results in a series of more than 3,000 cases.

LIERLE, DEAN M. The Role of the Otolaryngologist with the Hard of Hearing Child, *Journal of Exceptional Children*, 15 (February, 1949).130-4.

The present day otolaryngologist must not only be able to treat the disease of the ear, but must also recognize the need for other special services and refer these children when necessary. He should disseminate information regarding hearing problems and be particulary active in promoting the development of complete hearing clinics and medically supervised conservation of hearing programs.

MORRISON, LEWIS F., The 'Reverse King Operation.' *The Annals of Otology, Rhinology, and Laryngology*, 57 (December, 1948).945-56.

The 'Reverse King Operation' for restoration of function in cases of aphonia due to nonfunction of one vocal cord is described.

NEW, MARY C., Speech in Our Schools for the Deaf, *The Volta Review*, 51 (February, 1949). 61-4.

A general descriptive outline of the speech program as it functions at the Lexington School is given.

PENFIELD, W. and T. RASMUSSEN, Vocalization and Arrest of Speech, *Archives of Neurology and Psychiatry*, 61 (January, 1949).21-7.

By the electrical stimulation of various sensory motor areas of the cortex, the authors found that speech could be arrested, or that vocalization could be produced as an isolated phenomenon.

SHERE, MARIE ORR, Help Teach Your Child to Talk, *The Crippled Child*, 26 (February, 1949). 14-5, 30.

The author describes how parents can encourage their children to speak by directed play with toys, songs, and games.

SHORTLEY, MICHAEL J., Rehabilitation for the Deaf and the Hard of Hearing, *American Annals of the Deaf*, 94 (January, 1949).53-9.

A brief synopsis of the State-Federal rehabilitation program for the aural disabled is given. A state by state presentation of rehabilitation and cooperating agency workers, the administrative personnel in the Office of Vocation Rehabilitation, and the directors of State Rehabilitation agencies are listed.

THOMPSON, GEORGE N., Fear Reaction Induced by Aphasia, *Bulletin of the Los Angeles Neurological Society*, 13 (December, 1948).233-6.

There may be no fear reactions in patients suffering from cerebral lesions, as the lesion may have cut the path to the thalamus, which is the seat of awareness, thus making the patient unaware of his defect. Most aphasias do not cut the path to the thalamus; however, in most cases there is passive acceptance rather than the expected fear reaction. But in some cases there may be extreme fear reaction. The histories of two such cases are given, with descriptions of accompanying disorders.

WYATT, GERTRUD L., Stammering and Language Learning in Early Childhood, *The Journal of Abnormal and Social Psychology*, 44 (January, 1949).75-84.

The author reviews important trends in recent literature on stammering pointing out that familiar features of all of the theories on stammering can be found in patients. The main discussion is concerned with the 'three dimensions' of the problem: 1. the individual learning situation, 2. the learning capacity, and 3. the object of learning.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

We are pleased to announce that the editor of this department, Dr. Robert F. Ray, for the past three years a member of the staff of Governor Thomas E. Dewey of New York, has become Director of The Institute of Public Affairs at the State University of Iowa. Material for News and Notes should be sent to him at his new address in Iowa City. Items should reach the editor two months prior to date of publication.—Ed.

PLANS AND PROGRESS

At the University of Alabama: A Speech and Hearing clinic in operation during the summer offered the following services to Speech-handicapped individuals: 1. Examination, diagnosis, and remedial instruction for regularly enrolled University students at all levels; 2. Special remedial instruction for non-students including children, high school students and adults, individually scheduled from one to ten hours per week according to circumstances and need on special fee basis; 3. A contractual program for disabled veterans certified by the Veterans Administration including Speech rehabilitation, lip reading instruction, and the fitting of hearing aids; and 4. An instructional and clinical training program in Speech correction for teachers and others interested in learning the techniques for the correction of Speech defects in others.

At Bryn Mawr College: Summer lecturers from the New York Theatre included Agnes DeMille, George Freedley, Oscar Hammerstein II, Walter Kerr, and Margaret Webster.

At Colgate University: An English Workshop for high school teachers was included in the 1949 Colgate Summer Session. Emphasis was placed on practical solutions of classroom problems of materials and methods; elective courses for the fourth high school year; the integrated teaching of Writing and Speaking; the relationship of English to other departments, and the use of contemporary media of mass communication. The Workshop was staffed by consulants from the New York State school systems, visiting lecturers, and members of the Colgate Education and English departments.

At the University of Denver: Richard Woellhaf has constructed a series of visual aids for the Basic Communication course. A new five room testing laboratory has been installed with complete equipment. John H. Gaeth is in charge of the new courses in Audiology which are being integrated into the Speech Correction program.

At the State University of Iowa: The Department of Speech has withdrawn from the Communication Skills course, according to E. C. Mabie, Head of the Department. He reports that this course was set up in 1945 as a part of the curriculum reorganization program. It combined in one registration Elementary Speech Training, the work in Remedial Reading, the work in Hearing Conservation and Listening, and a program for the teaching of Written Composition. The departments of Speech, Psychology, English and eleven other University units, such as the Examination Service and the Library, cooperated in the project.

The educational philosophy developed by the Department of Speech over a period of thirty years, and many of the procedures for making diagnostic study of student needs and for adapting instruction to individual and group differences, were accepted by the new project. After the second year of operation, a professor of English was put in charge and the educational philosophy was changed. Many of the experimental procedures were discarded. Emphasis was placed upon a content including the history of language, literature, the study of propaganda, and modern social philosophy. Speech training was almost entirely eliminated from the course.

At the present time the Iowa Speech staff believes it can render more effective service to students who need Speech training through an elective course in fundamentals of Speech which follows the original educational philosophy and procedures. Consequently it has set up a Fundamentals of Speech course independent of the Communications Skills course. Psychologists who are directing the Remedial Reading program have also moved to organize that program independently. Diagnostic examinations and the help of the University Examination Service will be continued and information will be

furnished to the student, to his parents, and to his adviser.

The required course in Speech was originally set up at the request of the faculty. Freedom from the burden of the required course will enable the Iowa department to place greater emphasis upon advanced courses, upon research, and upon new developments at the graduate level in the Communications Center.

AT MEMPHIS STATE COLLEGE: An undergraduate major in Speech is now in the planning stage. Four instructors have recently been added to the Speech staff. A summer workshop was offered in Speech and Hearing, designed primarily for persons teaching Speech-handicapped school children.

A new stage with a 45-foot grid, 40-foot depth, and an inter-connecting control board is now completed and in use.

AT THE UNIVERSITY OF MIAMI: The 1949-50 catalogue lists 39 courses under the Radio-Television Department. Three new full-time members have been added to the staff for the fall semester. During the summer the department conducted its first Radio-TV Summer Workshop in cooperation with five AM-FM stations and WTVJ, Miami's first video outlet. Miami became one of 15 Universities forming the charter membership of UAPRE at Chicago last April. In June six students received the A. B. with a major in Radio.

AT SOUTHERN METHODIST UNIVERSITY: The name of the Department has been changed to the Department of Speech and Theatre. Harold Weiss is Chairman. The University Radio Guild has given its premiere television show over Station WBAP-TV. J. Barney McGrath directed the play, 'The Game of Chess.'

Over 5,500 spectators were attracted to the production of 'Elizabeth the Queen' starring Jane Cowl. She came to Dallas with the cooperation of the American National Theatre and Academy. The guest director was Blevins Davis of New York. Edyth Renshaw was director for the university.

AT TRINITY UNIVERSITY: The Department of Speech during the past four years has developed from a one teacher-one major department into a complete training school for theatre, radio, and dramatic writing with an enlarged staff and a registration of over 800 students a year in the departmental courses. Seven major productions are offered each year, with several of the plays going on tours. Fifty-two new student-written radio dramas are broadcast each season in addition to workshop productions of new stage plays.

AT TEMPLE UNIVERSITY: The Department of Radio, Speech, and Theatre has entered into academic and extra-curricular activities in Television. Joe Zimmerman teaches the course in television. Laboratory work is done in the studios of WFIL-TV.

The Philadelphia Inquirer Collegiate Network went off the air for the summer months on May 20. The network began in February with WRTI serving as key station. The University of Pennsylvania's WXPN, Swarthmore College's WSRN and WFIL completed the network. Haverford and Villanova Stations will join the network this fall.

Teams of the Temple University Debate Council participated in 200 intercollegiate debates in the 1948-9 season.

In September students of Radio began a research project 'to determine the best uses of facsimile.' The *Philadelphia Inquirer* and its radio station, WFIL, have presented the Department its facsimile transmission and receiving equipment, which has been installed in the Journalism building. Using the WFIL-FM transmitter for the project, journalism classes have been preparing and 'broadcasting' facsimile editions of the *Philadelphia Inquirer* each Friday.

AT VALPARAISO UNIVERSITY: A nationwide search for undiscovered talent in the field of playwriting was held by the Valparaiso University Players, the students dramatic society on the campus, last spring. Winners of the contest will be announced in News and Notes of the December QJS. Entries in the first of the annual playwriting contests were limited to one-act plays, with no restrictions as to form or theme. The Players reserved the right to produce any of the winning plays without royalty, but all subsequent productions and other rights are to be retained by the author. Chairman of the judges was Lee Norvelle, of Indiana University.

AT THE UNIVERSITY OF VIRGINIA: The 1949 Summer Session of Theatre Arts was conducted during the eight weeks' period, June 27 to August 20. Combining features of the summer stock company and the educational theatre, the program featured six major productions, five in the newly air-conditioned Minor Hall Theatre, and one out-of-doors in McIntire Amphitheatre. Ten courses in all phases of theatre were offered with the inclusion for the first time in the Summer Session of graduate

work in Drama. Heading the staff of six faculty members was Milton Smith, director of the Brander Matthews Theatre at Columbia University. Managing Directors were Roger Boyle and John A. Walker.

At Mary Washington College of the University of Virginia: A new Fine Arts building has been erected. It consists of three separate sections housing Art, Music, and Drama. The center section will house a new theatre, scene shop, rehearsal room, classrooms, and studios.

At the University of Washington: The addition of newly designed masking equipment essentially completes the Speech clinic's present plan for its testing laboratory. The new masking amplifier, together with Speech and puretone audiometers of latest design will enable the clinic to give more complete service to the University, the public, and the Veterans Administration. At present hearing aids are being fitted to veterans at the rate of over fifteen a month under as completely objective conditions as it is now possible to obtain in work of this kind.

James Carrell and Jack Bangs of the University Speech Department will cooperate with Dr. Herbert Coe of the Seattle Children's Hospital in a survey study of post-operative cleft palate cases. X-ray photography will be among the methods used to relate post-operative cleft palate status and functional post-operative results to the Speech training problem.

Sponsored jointly by the Department of Speech and the Washington Society for Crippled Children and Adults, a Summer residence training school for children with Speech and Hearing defects was held from June 27 to August 5. The school provided twenty-four-hour-a-day care for sixty children undergoing intensive training under the direction of the Speech Clinic staff. A full program of remedial work, medical supervision, and recreation was provided at a cost of $75 per pupil for the six-week period. Facilities were made available for children with cleft palate Speech, articulatory defects, stuttering and hearing loss.

At the University of Wichita: The new 10 watt FM noncommercial educational station, KMUW, went on the air April 24. During the summer the station broadcast daily baseball games and a program of classical music as a public service feature. Baseball is not broadcast over the commercial stations of Wichita. Beginning in September, the broadcast schedule was expanded to include local news, live music by the Department of Music, and other programs produced by the Department of Speech and Dramatic Art. The AM wired wireless station is also on the air but programs are not duplicated by the new FM station.

The department has moved into a new building which houses the studios for the radio stations. The Department of Speech and the Department of Journalism share the new structure.

APPOINTMENTS

At Catawba College: Joseph W. Cohron, former instructor and director of Dramatics at Murray State College, Murray, Kentucky, has been appointed Acting Head of the Department of Dramatic Art and Speech.

At the University of Denver: Keith Case has been appointed coordinator of the combined reading, writing, listening and speaking clinics of the Basic Communication course. John H. Gaeth is taking the position vacated by Robert Harrington as director of the intermediate and adult Speech clinics. Dr. Harrington has accepted a position in Speech and Audiology at the University of Southern California. Dr. Gaeth will undertake an expansion of the hearing program at the University of Denver in addition to the Speech Correction program already underway.

At Indiana University: The following new instructors are serving on the staff of the Department of Speech: David A. Smith, Radio; Gayle C. Wilson, Public Speaking; and Vincent Knauf, Voice Science.

At the University of Maine: Wofford G. Gardner has been appointed Acting Head of the Department of Speech with the rank of Assistant Professor. W. Walter Duncan has been added to the staff as an instructor.

At the University of New Mexico: Wayne C. Eubank has been made head of the newly-organized Department of Speech. He received his Doctor's degree from Louisiana State University in 1942, and after four years of military service, joined the staff of the University of Florida as associate professor and Director of Forensics.

At Ohio State University: Dr. John Wilson Black, formerly of Kenyon College, has been appointed professor of Speech and Director of the Division of Speech Science. He succeeds Dr. D. W. Morris, now president of Southern Illinois University at Carbondale. The author

of numerous articles in the field of Speech. Professor Black received the Presidential Certificate of Merit this year for his work in the preparation of 10 major reports on Voice and Intelligibility for the National Defense Research Council.

ON THE STAGES

AT THE UNIVERSITY OF ALABAMA: Public productions offered during the summer session included, 'School for Scandal,' 'Glass Menagerie,' 'The Guardsman,' and 'The Comedy of Errors.'

AT LONG ISLAND UNIVERSITY: The University Theatre has been reorganized after eight years of inactivity, and early in April presented a centrally-staged production of Molière's 'The Imaginary Invalid.' Professor Dennis Brown, chairman of the Speech Department, is Director of the Theatre.

AT NORTHEASTERN UNIVERSITY: The Dramatic Club presented the first collegiate production of Marc Connelly's 'Beggar on Horseback' last spring.

AT QUEENS COLLEGE: The Playshop presented a program of three one-act plays at William Cullen Bryant High School in April. Two of the plays, winners in a playwriting contest sponsored by Playshop, were written by students. 'Dishes for Passover,' by Mildred Starr, which won first prize, was directed by John Newman of the Speech Department faculty. Playshop also produced a musical, written, acted, and produced by students, in May.

AT TEMPLE UNIVERSITY: David L. Kaplan, instructor in Theatre, directed and produced his own play, 'The Beard Is Gone' at the Havertown freshman and sophomore unit of Temple University in the spring.

'Templayer' productions staged by Paul Randall, director of the Temple University Theatre, were 'George Washington Slept Here,' 'Strife,' 'The Doctor in Spite of Himself,' and 'Anna Christie.' Clem Peck was technical director.

AT MARY WASHINGTON COLLEGE OF THE UNIVERSITY OF VIRGINIA: In March 'A Mid-Summer Night's Dream' was presented in conjunction with the Music, Art, and Dance Departments. Phillip Barry's 'Foolish Notion,' was produced in May, and used in exchange for a production from Charlottesville. This was the first such exchange of plays to be attempted in Virginia, and is the forerunner of a week's 'road tour' playing five or six institutions throughout the state.

AT THE MEETINGS

THE CENTRAL STATES SPEECH ASSOCIATION held its 1949 Conference at the Hotel Fontenelle in Omaha on April 29th and 30th. Plans were outlined by the president of the association, Leroy T. Laase, University of Nebraska. General Session addresses were given by R. G. Gustavson, President of the University of Nebraska and U. S. Delegate to UNESCO who spoke on Atomic Energy; Orville Hitchcock, State University of Iowa, who spoke on Professional Responsibilities and Relationships; E. C. Mabie, State University of Iowa, speaking on The Communications Movement; Ralph Nichols, University of Minnesota, whose subject was The Teaching of Listening; and James H. McBurney, Dean of the School of Speech, Northwestern University with the topic, Radio Audiences Talk Back.

THE EASTERN PUBLIC SPEAKING CONFERENCE: The annual meeting held at the Hotel New Yorker April 7-9, marking the thirty-seventh conference, was the largest on record, 558 persons attending. One of the innovations was the scheduled consultations between department chairmen and directors of graduate studies on the one hand, and candidates for positions and prospective students on the other. Another innovation was the executive committee dinner held the evening of April 7th for the purpose of discussing problems confronting the Eastern Public Speaking Conference and the state groups within it. 32 members attended. A new feature was the sponsorship of the theatre programs by the American Educational Theatre Association.

'A Reevaluation of Our Aims and Needs' was the theme of the Conference. President Wilbur E. Gilman presided at the opening general session, at which time Donald Lemen Clark of Columbia University read a paper on The Place of Rhetoric in a Liberal Education. Fred C. Blanchard of New York University spoke on Be The Players Ready? The subject of the address by Ross Scanlan of the College of the City of New York was Totalitarianism, Democracy, and Speech Education, and that of Dean Everett Lee Hunt of Swarthmore College, Speech in the Core Curriculum. Charles Kenneth Thomas of Cornell University was scheduled to speak on Speech and Language, but was unable to appear because of illness.

The sectional meetings held during the afternoon were devoted to various aspects of the field of Speech. The one on dramatics was presided over by Constance Welch, Yale University. A symposium was held on Production, Teaching, and Research in Theatre Education. Paul Ransom, New School of Social Research, discussed production, Paul Kozelka, Columbia University, research, and William McMillen, Allegheny College, discussed teaching. Holle G. DeBoer, Pennsylvania State College, presided over the meeting on rhetoric and public speaking, at which time Paul R. Beall, Pennsylvania State College, read a paper on The Forensic Rhetoric of William Maxwell Evarts. Arthur Eisenstadt, Newark College of Rutgers University, made An Evaluation of Congressional Neutrality Debates, and Robert R. Carson, Cornell University, presented A Method of Criticism. Leonard Finlan, New York University, was chairman of a symposium on The Speaking Voice, in which Ruth B. Manser, New York University, Mrs. Janice Woodin, Elementary Schools, Yonkers, Evelyn Konigsberg, Jamaica High School, Carleton Saunders, Cortland State Teachers College, and Louise Gurren, Board of Examiners, New York City, participated. Nadine Shepardson, Mt. Holyoke College, was chairman of another symposium, Oral Interpretation, a Basic Training and an Artistic Skill, in which Frederick C. Packard, Harvard University, Armand L. Hunter, Temple University, and Beatrice Desfosses, Finch Junior College, participated.

Other symposia were held on Friday afternoon. Madelene Carroll, Executive Secretary, Committee on Speech Education, New Haven Public Schools, presided over one devoted to Evaluating Some Trends in the Advancement of Speech Education. Jeanette Edgar, State Teachers College, Kutztown, Pa., and Dr. Harry Moskowitz, Associate Psychiatrist of the New York Medical College of the Flower and Fifth Avenue Hospitals, were speakers, and Letitia Raubicheck, Director of Speech Improvement, New York City, acted as leader of the discussion. The program was sponsored by Mary T. McGrath, Chairman, Committee on Speech Education. Paul B. Williams, Brooklyn College, presided over the symposium devoted to What Makes Good Educational Radio and Television? His speakers were Jane Tiffany Wagner, Director of Education, National Broadcasting Company, Charles T. Harrell, Executive Producer, American Broadcasting Company Television, Ted Cott, Vice-President and Program Director, WNEW Broadcasting System, Seymour N. Siegel, Director of WNYC, James MacAndrew, Director of WNYE, and Mrs. Margaret K. Soifer, Midwood High School, Brooklyn. J. H. Henning, West Virginia University, was chairman of the meeting on discussion; his speakers were Lloyd W. Welden, West Virginia University, Ralph Schmidt, Utica College of Syracuse University, Ben E. Hope, Marshall College, and David G. Powers, Queens College. Alice W. Mills, Mount Holyoke College, presided at the meeting devoted to Speech correction. George W. Gens, Hariet M. Dunn, Raymond Holden, and Mary Wehe Huber, appeared on the program.

Following the sectional meetings, the Conference tea was held; in the evening, the dinner sponsored by the Speech Education Committee. President Wilbur E. Gilman presided at the dinner. Dr. A. M. Sullivan, poet and business man, delighted the audience with readings from his own verse. Mrs. Grace Holmes, permanent member of the United Nations, spoke on The United Nations Children's Fund: Its Program and Promise. Following the dinner, the New York State Speech Association, meeting concurrently with the Conference, held a symposium on Teacher Training for the Teacher of Speech in New York. President Lillian O'Connor presided; Herbert G. Espy, President, Geneseo State Teachers College, and Harrison C. Thomas, Assistant Superintendent, New York Schools, were the principal speakers.

At the business meeting held Saturday morning, the constitutional change providing for two vice-presidents, the first vice-president to assist the president in the preparation of the program and to succeed automatically to the office of president, was adopted. Agnes Allardyce, Syracuse University, was elected president for 1949-50. Robert Huber, University of Vermont, was elected first vice-president, Lillian O'Connor, Wadleigh High School, New York City, was elected second vice-president. Earl H. Ryan continued in office as Secretary-Treasurer. J. H. Henning, West Virginia University, was elected member-at-large. Marvin G. Bauer, Brooklyn College, continued as Editor of The Bulletin. Several constitutional changes were presented for action next year.

The Fortieth Anniversary Conference luncheon was featured by the presence of members of first conferences who were honored luncheon guests. Those attending were James A. Winans, John Dolman, James M. O'Neill, Arleigh B. Williamson, Gustav Schultz, Calvin W. Pettit, and Everett L. Hunt. The speaker for the occasion was Norman Thomas who addressed the group on Speechmaking in American

Politics. A recording was made of his excellent speech.

Divisional meetings were held on Saturday. George P. Rice, Jr., Butler University, was chairman of a symposium on Speech and the Enterprise of Learning, a Problem in Definition and Scope. Speakers: William Gondin, College of the City of New York, (Philosophy), Franklin B. Krauss, Pennsylvania State College (Classics), Ernest Brennecke, Jr., Columbia University (Literature), Frederick G. Marcham, Cornell University (History). James M. O'Neill, Russell H. Wager, and Arleigh B. Williamson were discussion leaders.

Althea Hunt, College of William and Mary, was chairman of the meeting on Educational Theatre, at which Arthur C. Cloetingh, Pennsylvania State College, Ben Brown, Brown University, and N. Bryllion Fagin, Johns Hopkins University, spoke. Chairman of the meeting on Speech in Theological Seminaries was John M. Brophy, St. Joseph's Seminary. His speakers: George W. Fluharty, Princeton Theological Seminary, Fitz Dodson, Union Theological Seminary, Joseph T. V. Snee, Cathedral College, and Lawrence W. Rogers, Encyclopaedia Britannica.

Dorothy I. Mulgrave, President of the New York League for Speech Improvement, which met concurrently with the Conference, presided at the meeting at which Dr. Harry Moskowitz spoke on Speech Rehabilitation in a General Hospital from a Physchiatric Point of View, and Dr. Samuel Sverdlick spoke on The Integration of a Speech Program in a Rehabilitation Center in a General Hospital.

Gordon F. Hostettler, Temple University, was chairman of a meeting on graduate work, with James M. O'Neill, Ruth Curtis, John Newman, Armand L. Hunter, and Russell H. Wagner as speakers. The meeting on debate had David Potter, Rutgers University, as chairman, with Robert Huber, Fred S. Robie, Douglas Ehninger, and John Crawford as speakers. Joseph O'Brien acted as critic. The fundamentals course meeting had as its chairman J. Franklin Hunt, Hamilton College, and J. Walter Reeves, Albert R. Thayer, Cyril F. Hager, and John B. Huben as speakers.

Other sectional meetings were held: Speech for Pre-School and Elementary School Children, with Yetta Graham Mitchell as chairman, Speech in the Secondary School, with Evelyn Konigsberg in the chair, Speech in the Colleges and University, with Robert Huber acting as chairman, and Speech in Adult Education, with chairman Harold P. Zelko.

The Conference was concluded with the Reading Hour, conducted by Helen Gertrude Hicks, Hunter College, who made arrangements for the choral reading of 'The Pied Piper of Hamlin,' by Robert Browning, and "America was Promises,' by Archibald MacLeish. (Reported by Marvin G. Bauer, Brooklyn College.)

THE GEORGIA SPEECH ASSOCIATION met for its annual meeting in Macon, Georgia, March 11 and 12. Mrs. W. W. Davison, Davison School of Speech Correction, and president of the Georgia Speech Association presided. Speakers at the two-day session included: Lennox Grey, Columbia University; Stanley Grey, University of Georgia; Gladys Borchers, University of Wisconsin; and George Neeley, Emory University. T. Ernest Newland of the University of Tennessee spoke on Exceptional Children—Asset or Liability?

THE LOUISIANA STATE HIGH SCHOOL DRAMA FESTIVAL, under the direction of Robert B. Capel, head of the Speech Division and W. Fredric Plette, Director of Dramatics and Regional Director for the National Thespian Society was held at Northwestern State College of Louisiana on March 11 and 12. Schools which received Superior in the ranking were Lake Charles, Natchitoches, St. Mary's Academy of Natchitoches, De Quincy, Converse, Lacassine, Rayville, Byrd High of Shreveport and St. John's High of Shreveport. Eleven schools participated in the two-day event.

THE MISSISSIPPI YOUTH CONGRESS held its first annual meeting in Jackson, Mississippi, in February with seven colleges and junior colleges, and nine high schools represented. After three days, the students passed five bills through both houses, after having considered either in committee or both in committee and on the floor of the houses, a total of 75. The project was directed by Paul D. Brandes, Director of Forensics at the University of Mississippi.

Objectives of the Congress were 1. to train students in parliamentary procedure and to acquaint them with the problems confronting legislatures in general with local, state and national affairs; 2. to bring the high schools, junior colleges, and colleges closer together; and 3. to give supervised Speech training, in a practical situation, available to schools who do and do not have organized debate teams and full-time Speech teachers.

NATIONAL RADIO CONFERENCE: Fifteen states were represented at the National Conference on Station Problems at the University of Oklahoma, Norman, Okla., on March 3, 4, and 5.

Prominent radio, advertising and television executives met to discuss advertising agency-station relations, problems in management, news and the station's assets, survival of small stations, and operations and problems concerning radio and television.

SOUTHERN SPEECH ASSOCIATION CONVENTION: Members of the Southern Speech Association and visitors attending the Southern Speech Convention in Waco, Texas, April 6-9, 1949, participated in a series of programs including the Workshop in Speech Correction and Hearing, and the Southern Regional American Educational Theatre Association Conference-Workshop. The first day of the meetings was devoted to the AETA Conference-Workshop and was divided into two sessions, one on Practical Production Problems in which a panel of AETA members, Bruce Roach, Mrs. Arch Pearson, Art Cole, Emmie Lou Patton and Duncan Whiteside presented their views. The afternoon session on Shakespeare and The Educational Theatre featured as speakers B. Iden Payne and Lucy Barton. Payne spoke on the Staging of Shakespeare and Barton on Costuming Shakespeare. Also appearing on the program were Claude Shaver, Clark Weaver, and James Barton.

'The Speech Arts and Sciences in Relation to Contemporary Affairs' was the theme of the first general session on Thursday, April 7. After the convention had received greetings from Dr. W. R. White, president of Baylor University, Dr. L. W. Courtney, of the Baylor University Department of English, spoke on Speech in Community Life in which he emphasized the need for clear, honest, and intelligent speaking in the classroom as an effective means for maintaining our democratic way of life. Elwood Murray discussed Speech in the Total School Curriculum. W. Arthur Cable discussed methods of measuring communication, and James H. McBurney spoke on the need for further cooperation and consolidation of Speech groups within the national organization.

The second general session was divided into two parts. The first part featured Presidents of State Associations within the Southern Association who spoke on what their individual state associations were doing. At the conclusion of the panel, Charles W. Redding discussed what he thought the states could do. The second part of the session featured past presidents of the the Southern Speech Association, who discussed some of the accomplishments of the Southern Association during their terms of office. H. P. Constans then offered a list of ten suggestions on ways in which the Southern Speech Association could improve itself and hold the ground it had gained.

The first group of sectional meetings was held on Thursday afternoon. A section on Linguistics-Phonetics with Dr. Wise as chairman and featuring Waldo Wasson, Eva G. Currie, Harriet R. Idol, Jeanette Laguaite, and Hollis and Julia Todd, discussed phonetics as applied to some specific geographical section or its use in Correction, or on the stage. In the section on Radio and Television Seymour C. Andrews of WBAP-TV pointed out the need for more trained television personnel. His speech was followed by a television demonstration by a group of Baylor TV students under the direction of Layton Mayrey.

The second group of sectional meetings were on Theatre and on Speech Correction. Papers were presented by Marian Gallaway on Marketing Theatre Talents in the South; W. Fredric Plette on New Plays; and Shirlee Dodge on The Place of Dance Movement in Drama, in the theatre section. In the section on Speech Correction and Hearing, Lester Hale spoke on the Physical Aspect of the Vocal Mechanism, Giles W. Gray on Physics of Sound in Speech and Hearing and Professor Villareal on a method of judging voice quality.

E. Ray Skinner presented an original abridgement of the novel *Proud Destiny* on the reading hour Thursday afternoon. Continuing the informal get-together started at Nashville, a barbecue was held on the Baylor University campus. After hearing a cowboy group sing, the association was treated to a speech by Pat Neff, former governor of Texas and President Emeritus of Baylor University, who spoke on Battles of Peace.

Theme of the third general session on Friday morning was Teaching the Speech Arts and Sciences. The session featured demonstrations and evaluations of materials and methods in areas of speech education. Areas discussed were Public Speaking and Rhetoric by Waldo Braden, Argumentation and Debate which featured a coaches' debate on the curtailment of debate tournaments, Speech Correction and Hearing by Lou Kennedy, Interpretation by Charles P. Green, Theatre-Acting by James Moll, and Choral Speaking and Human Puppets which was a demonstration by a group of Waco Junior High School students under the direction of Florence Fox McClung.

Edward Pross opened the sectional meeting on Public Speaking and Rhetoric pointing out the qualities of a good speaker. Frank Davis briefly outlined the history of Debate in Southern Literary societies, and Glenn Reddick discussed the

farewell addresses of the Southern Senators at the time of the secession. A panel discussion on Research in Southern Oratory closed the meeting. Speech Education for all the Speech Arts and Sciences covered the education of students in elementary schools, secondary schools, as well as undergraduate studies, and graduate programs for the secondary teacher. The oral interpretation section discussed standards of judging interpretative reading. After a group of Baylor students read selections, on which they had not been coached, a panel of critic-commentators discussed their interpretations.

Forensics and Southern Graduate research were the topics for discussion of the last two sectional meetings. Burton Byers spoke on what the forensic program has to offer, Geneva Eppes on the present status of the forensic program, and Orville White on changes which should be made in the forensic program. A panel discussion on the problem of a student-centered program of forensics closed the meeting. The Southern graduate Research section offered five papers on research of the area. Three historical papers, The Rhetorical Method of Alexander Campbell by Ira North, The Theatre During the Confederacy by Iline Fife, and Speech Education in American Baptist Theological Seminaries by Charles McGlon were presented. Margaret C. McClellan spoke on An In-Service Teacher Training program in Speech Correction and Lorena Brasfield presented a paper on The Principles of Aesthetics Applied to the Oral Interpretation of Literature.

A Discussion-demonstration on Administration of the Speech Areas in Class-Extraclass Relationships offered speakers on Speech Correction and Hearing, Theatre, Forensics and Radio. Speaking in the various field were Marguerite Schmelter, Claude Shaver, McDonald Held, and Lucille Ruby, who tried to ask the questions that might arise in the various fields and to offer answers to them.

At the formal dinner, held in the reception room of the Baylor Student Union building, President McGlon introduced members of the Baylor administration and guests of the association. James H. McBurney, the guest speaker, told amusing stories that had arisen from his experience as moderator of 'The Reviewing Stand.'

Three workshops in Speech Correction and Hearing were offered consecutively on Saturday morning. Dorothy Hanson discussed the treatment of Cerebral Palsy and introduced several children who are receiving motor training and speech therapy in Waco.

T. Earle Johnson assisted by Albert R. Beinert and Mary Rose Costello discussed hearing problems and the fitting of hearing aids. Two deaf persons from Waco who, through special speech training, are able to communicate successfully, were introduced to assist in the demonstration.

Jo Simonson and H. E. Robinson discussed the importance of careful articulation and the need for more trained personnel in speech correction and hearing.

Two hundred and thirty-five members, visitors, and students from eighteen states were registered. Texas led the other states in attendance with 150, Louisiana was second with 22. Those in attendance had the opportunity to see three plays presented by the Baylor University Theatre under the direction of Paul Baker. Plays presented were 'The Little Foxes,' and 'The Importance of Being Earnest which were done arena style and 'Emperor Jones' in standard theatrical fashion. In connection with the convention, the Southern Speech Association Forensic Tournament and the Student Congress of Human Relations were held under the direction of Wayne C. Eubank and Bertha S. Hunt. Another carry-over from the convention of the preceeding year was the series of conferences at which graduates might confer with representatives of speech departments.

Glenn R. Capp of Baylor University was elected president for 1949-50. The Association voted to hold the 1950 convention in Birmingham, Alabama, and the 1951 convention in Gainesville, Florida.

(Reported by W. Fredric Plette, Northwestern State College of Louisiana.)

PERSONAL NOTES

AT THE BUREAU OF CORRECTION OF SPEECH DEFECTS, San Francisco, California: Mabel F. Gifford, Chief of the Bureau, was designated an official delegate of the Speech Association of America to the Pacific Regional Conference on UNESCO held in San Francisco in May. Mrs. Gifford also was invited to participate in the program of the International Speech Conference which was held in London in September. Her subject was California's program in Speech Correction in the public schools.

AT THE UNIVERSITY OF DENVER: Elwood Murray, Director of the School of Speech, spoke at the Southern Speech Association convention at Waco, Texas, in April. His topic was Speech in the Total School Program. Dr. Murray was awarded an honorary Doctor of Laws degree at

Hasting College in June. He received his B. A. degree there in 1922.

AT MEMPHIS STATE COLLEGE: Don Streeter, who received his Ph.D. degree from the University of Iowa in 1948, Brad White, Wade Kniseley, and Eugart Yerian, director of the Memphis Little Theatre, are members of the Speech staff.

AT THE UNIVERSITY OF MIAMI: C. Raymond Van Dusen, Chairman of the Department of Speech and Director of the Speech Clinic, was elected President of the council for the city of South Miami, Florida, in March.

Sydney W. Head, Chairman of the Radio-TV department, has been made an associate professor, and Corinne Rickert, production chief has been promoted to assistant professor.

AT NORTHWESTERN STATE COLLEGE OF LOUISIANA: Robert B. Capel and W. Fredric Plette, have been elected to posts in the Louisiana College Conference for the coming year. Dr. Capel has been elected president of the Fine Arts Section and Mr. Plette was elected Secretary of the same section. The Fine Arts section is made up of all college teachers in the fields of Speech, Theatre, Music, Drama, Art, and Dance.

AT PENNSYLVANIA STATE COLLEGE: Paul Rensselaer Beall received the Ph.D. degree in Speech from Pennsylvania State College and was appointed Associate Professor in charge of the Liberal Arts committee formulating and administering the curriculum in Labor-Management Relations.

AT QUEENS COLLEGE: Mrs. Dorothea Hubschmitt, chairman of the Departments of English and Speech at William Cullen Bryant High School, and chairman of the Standing Committee of the First Assistants of Speech has been appointed special lecturer in Speech Education to teach a course in Speech Correction for the non-specialist. The course is planned particularly to meet the needs of teachers of English qualifying for the city license.

AT SYRACUSE UNIVERSITY: Cyril F. Hager has accepted appointment as Educational Advisory Consultant to the Commandant, Air University, Montgomery, Alabama. Marie Robinson will be at Northwestern University during 1949-50 to complete work on the doctorate in Drama.

AT TEMPLE UNIVERSITY: Gordon F. Hostettler has begun a course in Public Speaking for Officer-Instructors at the Damage Control Training Center, United States Naval Base, Philadelphia.

Harry Weinberg, instructor in Speech and General Semantics delivered a paper at the Third International Congress on General Semantics at the University of Denver in July.

Armand Hunter, chairman of the Speech department, and Gordon Hostettler, served as judges in the New York Journal-American oratory contests last May.

AT THE UNIVERSITY OF WASHINGTON: Adah Miner devoted full time during the past academic year to in-service work in the public schools of the state of Washington. Visiting over 30 schools, Miss Miner has advised teachers and administrators on Speech curricula and methods and materials in general Speech, as well as in problems of defective Speech and hearing.

AT THE UNIVERSITY OF WICHITA: Don Williams is on leave of absence during 1949-50 to pursue graduate study in radio at the University of Iowa. Robert Williams, will fill Mr. Williams' position during his absence.

F. L. Whan has published his thirteenth annual study of the radio audience of Kansas, and his twelfth annual study of the Iowa radio audience. He spent the summer teaching at the University of Iowa.